

N S E

VOGUE

March 1, 1912 Price 25 Cents



SPRING PATTERN
Number

THE VOGUE COMPANY CONDÉ NAST, PRESIDENT



KNOX HATS

*Agencies In
All Cities*



The Knox Hat Mfg. Company

Wholesale Salesrooms
Sixth Floor, 452 Fifth Ave.
New York City

Factory, Grand & St. Marks Aves.
BROOKLYN, NEW YORK

TIFFANY & Co.

DIAMOND, PRECIOUS STONE, AND GOLD JEWELRY; PEARLS AND PEARL NECKLACES, COLLARS CHAINS, HAIR ORNAMENTS AND PINS, PLAIN AND JEWELLED WATCHES FOR WOMEN, EXTRA-FLAT GOLD WATCHES FOR MEN

SILVER AND GOLD TABLEWARE, FINE OPERA FIELD, AND MARINE GLASSES; STATIONERY LIBRARY AND SMOKERS' ARTICLES, TRAVELING AND SHOPPING BAGS, TOILET ARTICLES IN SILVER, GOLD, AND IVORY

HALL, MANTEL, AND TRAVELING CLOCKS MANTEL SETS IN PERIOD DESIGNS, BRONZE AND MARBLE STATUETTES AND GROUPS BY NOTED SCULPTORS; ALSO TIFFANY FAVRILE LAMPS AND HANGING SHADES

OPEN-STOCK DINNER SETS IN MINTON LENOX, ROYAL DOULTON, COPENHAGEN AND WORCESTER CHINA; ALSO CUT GLASS BOWLS, ICE CREAM SETS, ETC.

TIFFANY & CO.'S BLUE BOOK GIVES PARTICULARS OF THE STOCK. MODERATE PRICES ARE A FEATURE OF THEIR BUSINESS. PURCHASES CAN BE MADE BY MAIL

FIFTH AVENUE & 37TH STREET
NEW YORK

HAAS FABRICS

THE
AUTHENTIC FABRICS
for
SPRING AND SUMMER
are to be found in the
HAAS BLUE BOOKS
of
DRESS SILKS AND
WOOLEN FABRICS

These can be seen *ONLY* at the most exclusive
Dressmakers and Ladies' Tailors

HAAS BROTHERS

American Distributing Offices
303-305 FIFTH AVENUE
NEW YORK



Lounging Robes, Caps and Lingerie Petticoats



- 47—"Parfait" Lounging Robe of all-over val. lace, trimmed with ruffles of the lace, pink, light blue, white or lavender ribbons (to be worn over night gown, petticoat or slip); 32 to 44 bust..... 12.50
- 47-a—Boudoir Cap of all-over val. lace, daintily trimmed with pink, light blue, white or lavender ribbon..... 2.95
- 47-b—"Parfait" Washable Crêpe de Chine or China Silk Petticoat (as illustrated on figure No. 47), in light blue, pink, white or lavender, richly trimmed with val. lace insertions and Van Dyke points, ribbon drawn through lace insertion; lengths 36 to 42 inches..... 9.75
- 51—"Parfait" Lounging Robe of fine white lawn, front and sleeves of embroidery in eyelet pattern, fitted back, neck trimmed with Pecot edge, ribbon bow; 32 to 44 bust..... 2.95
- 51-a—Boudoir Cap of sheer white batiste with insertions of val. lace, pink, light blue, white or lavender ribbon rosettes..... 1.95

- 51-b—"Parfait" Skeleton Petticoat of fine white lawn, to match robe as illustrated on figure 51. Ribbon drawn through beading; lengths 36 to 42 inches..... 2.45
- 55—"Parfait" Skeleton Petticoat of fine white lawn, richly trimmed with val. lace and embroidery, ribbon rosette; lengths 36 to 42 inches.. 4.95
- 57—"Parfait" Skeleton Petticoat of fine white lawn, trimmed with val. lace insertions and medallions, ribbon drawn through lace beading; lengths 36 to 42 inches..... 2.95
- 59—"Parfait" Skeleton Petticoat of fine lawn, flounce of embroidery, ribbon bow; lengths 36 to 42 inches..... 1.95
- 61—"Parfait" Skeleton Petticoat of fine lawn, flounce of dotted embroidery edged with val. lace, ribbon bow; lengths 36 to 42 inches.... 1.95
- 63—Skeleton Golf Petticoat of cambric, embroidered in design, scalloped edge; lengths 36 to 42 inches..... .95
- 65—"Parfait" Skeleton Petticoat of fine lawn, flounce of eyelet embroidery edged with val. lace, ribbon bow; lengths 36 to 42 inches.... 2.95

SPRING AND SUMMER STYLE BOOK "CORRECT DRESS" NOW READY

Illustrating the newest and most exclusive models of Women's, Misses', Girls', Young Men's, Boys', and Infants' ready to wear apparel, at popular prices.

Mailed prepaid out of town upon application.
Address Dept. H.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

GUARANTEED NOT TO RUST OR BREAK - CAN BE LAUNDERED

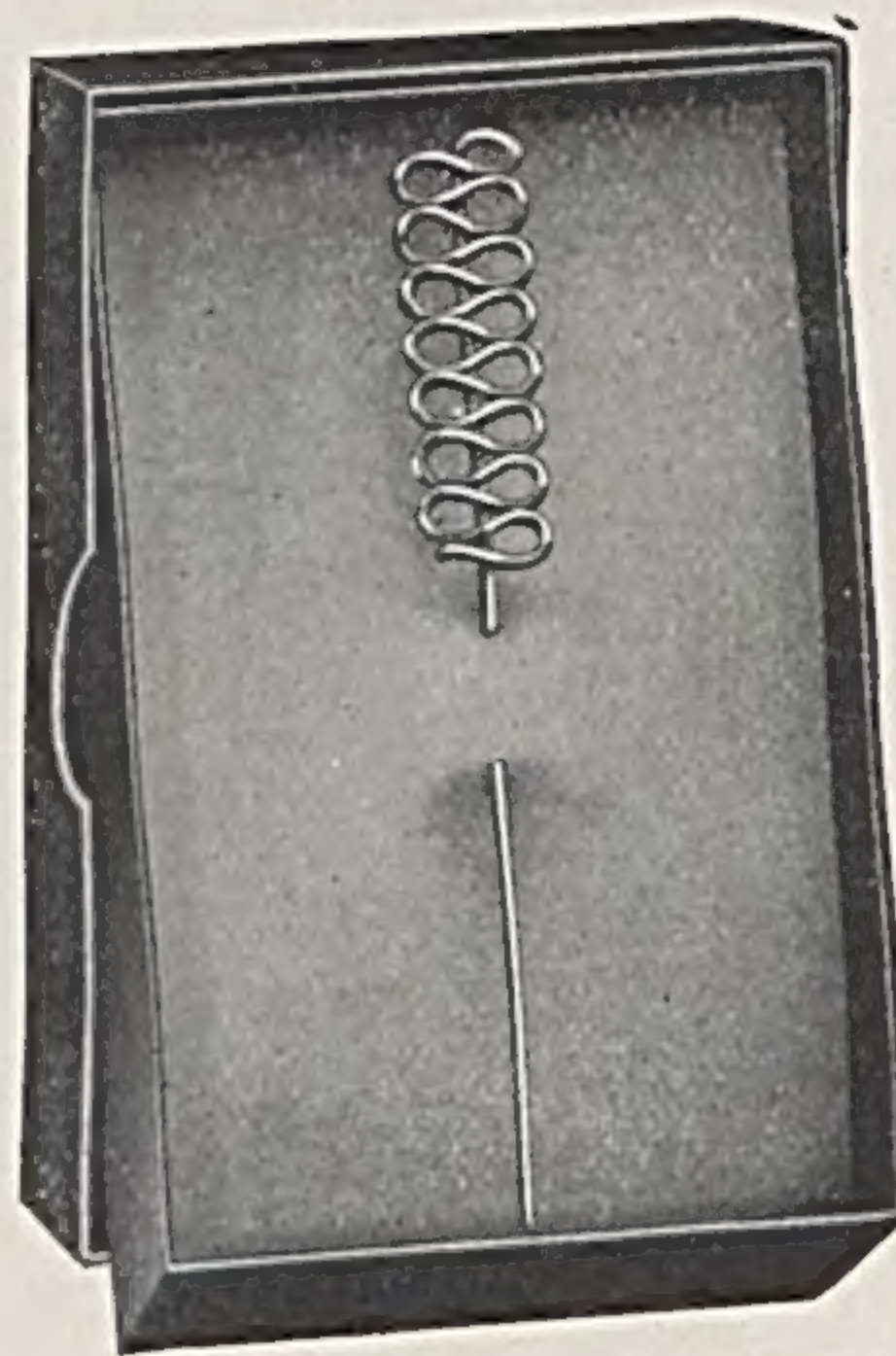
EXACT
SIZE OF
LARGE
SPIRELLA
BONING

YIELDS EASILY WITH EVERY MOTION - FORWARD BACKWARD, SIDEWAYS OR TWISTING



If You Wear a CORSET

We Will
Send
You
Absolutely
FREE
This



Dainty
SPIRELLA
Gold-
Filled
STICK-
PIN

It is exceedingly neat, strikingly odd; and, like any gold pin, can be worn in good taste with any gown.

To SECURE IT sign and send us the *Coupon* below and tell us what corset you wear—whether it be

The Spirella Corset

(Not Sold in Stores)

or any other. The beautiful pin which we offer you, absolutely free, is a *miniature facsimile of Spirella boning*, overlaid with pure gold and will last for many years. In this boning you will find the secret of the easy grace with which the figures on this page stoop and bend and twist with perfect comfort and yet their stays sustain them better than the stiff, unyielding kind.

SPIRELLA BONING *can be had only in Spirella Corsets*. It is guaranteed not to rust or break, nor will it take a permanent bend at waist. It always holds its shape. SPIRELLA CORSETS ARE MADE TO MEASURE. Send the coupon at once and we will send you the stickpin and our beautiful fashion booklet telling you all about them, with no obligation on your part.

THE SPIRELLA COMPANY, (Dept. E-11) **Meadville, Pa.**
Letchworth (Garden City), England, and Niagara Falls, Canada.

The
Spirella
Company
Dept. E-11
Meadville, Pa.
Kindly send me,
without obligation,
your free Spirella
stickpin and your
Illustrated Booklet.

NAME.....

ADDRESS.....

STATE.....

THE CORSET
I WEAR IS.....



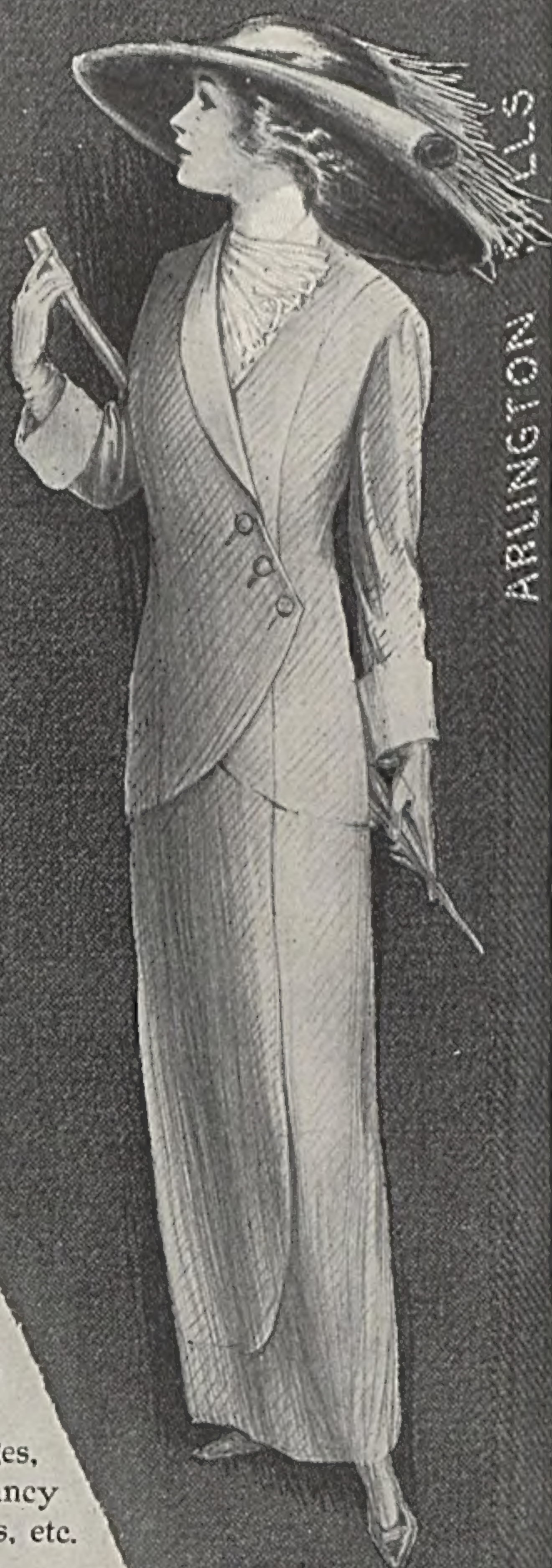
EXACT
SIZE OF
LARGE
SPIRELLA
BONING

VENTILATED COOL PERFECT FLEXIBILITY

WILL NOT TAKE A PERMANENT BEND AT WAIST LINE

Arlington Mills

Dress Fabrics *for* American Women



Cream Serges the Latest Note of Fashion

No wardrobe is complete for Spring and Summer without a cream serge suit. But there is a wide difference in creams, few having that perfect clean weave and richness of tone that is so essential to the smartest effects.

Arlington Mills Cream Fabrics are the clean, true cream. They are singularly free from those little black fibres and other imperfections that mar so many creams. They are known to fabric buyers as the cleanest cream goods made anywhere today.

Arlington Mills Fabrics include fine serges, storm serges, wide wale weaves, whip cords and Bedford cords and fancy suitings. Made in all fashionable shades—navy blues, tans, etc. You will find in them enduring satisfaction.

They Wear Well, Tailor Perfectly and Hold Their Shapely Lines Until Worn Out

LOOK FOR THE NAME "ARLINGTON MILLS" ON THE SELVAGE

It is your guarantee of quality. Sold in the piece at the dress goods counter of every good store. Used in the ready-to-wear garments also. When buying your next ready-made coat or suit, ask if it is "made of Arlington Mills Fabrics."

Send us your dealer's name and ask for free booklet V. M., showing the smartest fabrics and fashion illustrations. Write today.

WILLIAM WHITMAN & CO., Selling Agents, 350 Broadway, New York



ARLINGTON MILLS

ARLINGTON MILLS

Copyright, 1912, Wm. Whitman & Co.

Copyright, 1912, Wm. Whitman & Co.

An Entirely New Plan In Ladies' Tailoring

Suits Tailored to Your Order, Guaranteed to
Fit, But You *Don't* Have to Come
Here For a "Fitting"

WE COPY for you any of our imported models or those that we have ourselves created, absolutely *guaranteeing a perfect fit* without the necessity of your coming to our store.

We cover the widest range—everything from a simple tailored Suit at \$95 to the most elaborate suits of costly materials and ultra styles.

This new, *very convenient* plan of Personal Mail Order Service will probably interest you. Write us today for further details and tell us your present wants as to tailored clothes.

Every suit that leaves our establishment is fitted by either Mr. Stein or Mr. Blaine.

STEIN & BLAINE
LADIES' TAILORS AND FURRIERS
8 & 10 West 36th St., New York

La Resista

CORSETS

"SPIRABONE"

IS THE ONLY CORSET STAY

on the American market that gives you absolute comfort, that will not break, rust or turn on edge. It is as flexible as the human body. "*Spirabone*" is the greatest boon ever offered American womanhood.

No other stay will do what we claim for "*Spirabone*." You can only get "*Spirabone*" in our corsets. Therefore demand and insist upon getting *La Resista Corsets*. Do not accept substitutes or imitations.

\$2.50 to \$15.00

As flexible as a human body!



This illustration shows how "*SPIRABONE*" is fitted to the vital parts of LA RESISTA Corsets.



The New La Resista Models

preserve and mould the natural figure lines. They give the low, unconfined bust effect, the curveless waist line and graceful, slender hip lines now in vogue. They conform in every detail to the latest styles. From the standpoint of flexibility, LA RESISTA Corsets are without an equal. They lend themselves to every movement of the body. They are the most comfortable corsets obtainable. LA RESISTA Corsets support and mould the figure to naturally beautiful lines without the suggestion of rigidity.

The Wonderful Spirabone

"*SPIRABONE*" is the life-giving feature of LA RESISTA Corsets. It gives absolute flexibility. It bends in any direction—yet its resiliency preserves the shapely lines of the corset. With absolute comfort, the figure is moulded to the slender, beautiful lines over which the new style gowns hang with clinging grace and exquisite symmetry. A figure of natural, slender beauty is the artistic result of LA RESISTA-"*SPIRABONE*" Corsets.

Ask your merchant for *La Resista Corsets*. If he cannot supply you we will sell you direct and fit you perfectly. Write for our corset style book

LA RESISTA CORSET COMPANY, 21-23 W. 34th St., New York City

BIEN JOLIE

BRASSIERES AND GRECIAN-TRECO CORSETS

Dressmakers will tell you that the best foundation upon which to fit your gown is a correctly fitted Corset, in combination with a perfect Brassiere.

When you wear the "*Bien Jolie*" *Grecian-Treco Corset*, you experience the exhilarating freedom and suppleness of being *uncorseted*, yet you possess, at the same time, the charming, graceful figure lines demanded by fashion.

Grecian-Treco is a remarkable new Knitted fabric, soft and pliant, yet so strong and durable that it always retains its shapeliness. Boned with the guaranteed Walohn, resilient and rust-proof. In a variety of styles, \$3.50 to \$20.00.

Women today are wearing the "*Bien Jolie*" *Brassiere*, because they are sure to obtain a harmony of shapeliness and support above the Corset. No other garment contributes so largely to the requirements of style, health and comfort.

Being perfectly adjustable, the "*Bien Jolie*" Brassiere may be fitted to your individual figure as snugly as you wish. Lightly boned with Walohn, which holds the fit and shape of the garment. And this boning, being absolutely rust-proof, does not need to be removed for laundering.

In many styles for every figure, 50c. to \$12.

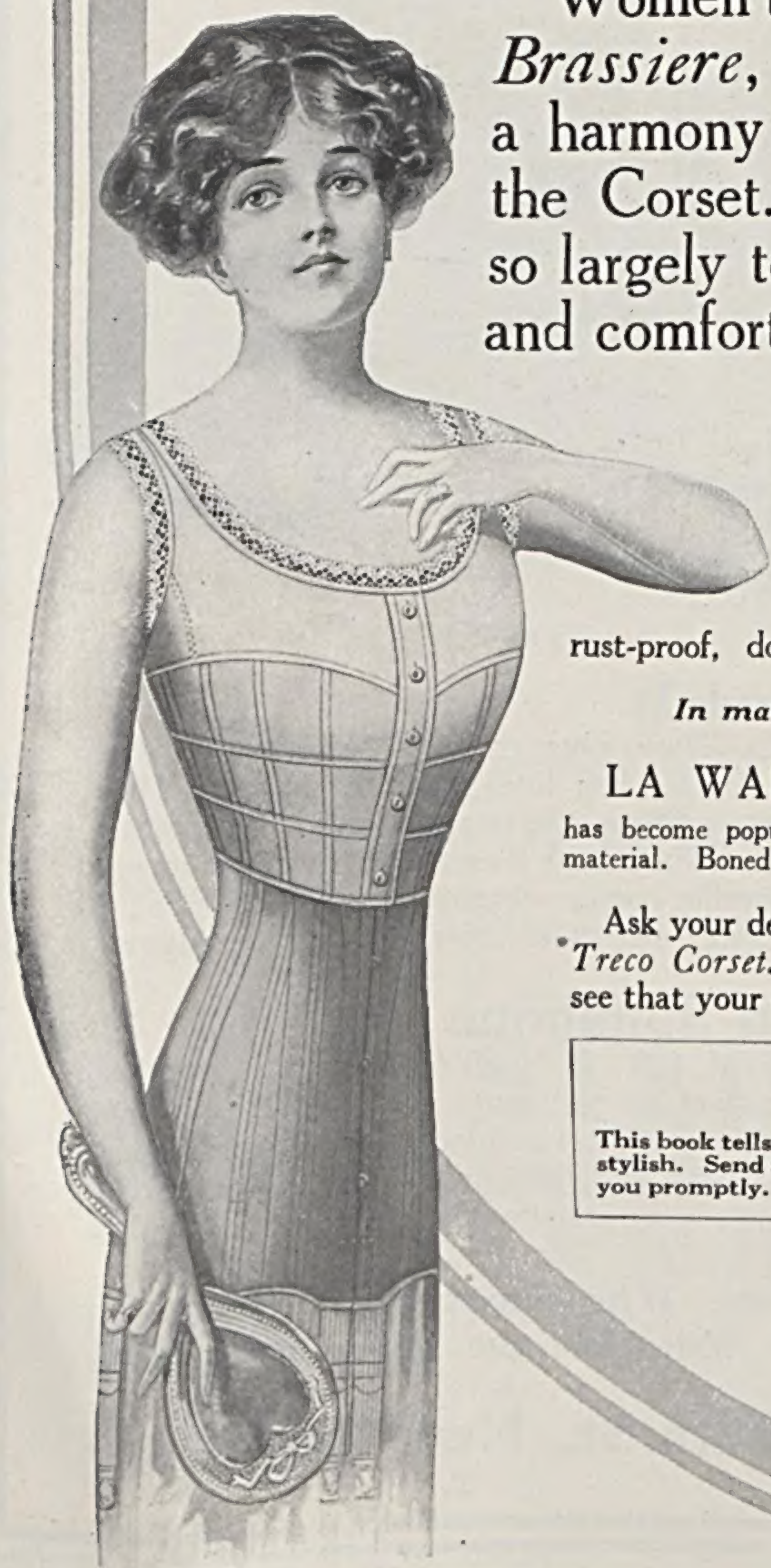
LA WALOHN CORSETTE—"The garment that breathes," has become popular because of the lightness and durability of its Mesh material. Boned with Walohn. \$1.50 and \$2.00.

Ask your dealer for the "*Bien Jolie*" *Brassiere* and *Grecian-Treco Corset*. If he can't supply you, write us, and we will see that your wants are filled through a "*Bien Jolie*" dealer.

Write, giving dealer's name,
for Brassiere Style Book.

This book tells how you can make your figure lines more graceful and stylish. Send a post card, giving dealer's name, and a copy will be sent you promptly.

BENJAMIN & JOHNES
60 Bank Street
Newark, N. J.



There is a positive significance in the name Goetz* when found on the selvage of the lining in any garment. It signifies the highest quality lining that can be obtained.

For over nineteen years the leading manufacturers have known this and used Goetz Linings in their garments. When next you buy a ready-made garment, ask the question, "Is this a Goetz Lining?" Then you are sure of getting a lining whose uniform goodness and wonderful wearing qualities far surpass all others.

These qualities are in the main due to the fact that Goetz Linings are always yarn-dyed fabrics, which means that the yarn is dyed before weaving. This gives greater strength and wonderful brilliancy to the material.

Every yard of Goetz Linings has a white line in the selvage. It is your proof that the fabric is yarn-dyed, for such a line cannot exist in piece-dyed goods, which are apt to be very inferior. Therefore, you have two sure ways of identifying this quality lining—the name Goetz and the white line in the selvage.

This lining is guaranteed for two seasons—but outwears the guarantee.

* Pronounced "Gets."



The
Flaxon
Girl

Flaxon

Summer Fabrics

OF all those sheer, airy weaves toward which summer fashions so strongly lean, Flaxon Fabrics are the most favored and popular. No other cottons possess daintiness and durability in equal degree. Wonderfully soft, fine-textured and lustrous in finish, they combine the best features of fine lawns and expensive linens with extremely moderate prices.

This Spring and Summer will witness the lavish use of Flaxon Fabrics for evening gowns, afternoon frocks, misses' and children's dresses, baby garments, fine French lingerie and all other summer apparel.

Flaxon Fabrics embrace the most complete and satisfying collection of summer goods ever sold under one name, including all desirable weaves and textures, in plain and fancy white, charming prints and colored tissues.

12½ to 50c a yard

Sold by leading stores everywhere. Look for the name "Flaxon" in red on the selvage of every yard. Don't be persuaded into accepting a substitute. There is no satisfactory substitute for Flaxon.

CLARENCE WHITMAN & COMPANY
39 Leonard Street, New York City, N. Y.

ROYAL SOCIETY PACKAGES

are responsible for some of the newest and prettiest designs ever stamped on FLAXON. The latest assortment includes Shirtwaists, Dressing Sacques, Martha Washington Caps, Aprons, Children's Dresses, Pillowtops, and Fancy Novelties. These Packages sell for from 25 cents to 1.00 each and include sufficient ROYAL SOCIETY FLOSS to complete the embroidery, together with all patterns, diagrams and parts necessary for making each article. A special quality of FLAXON is used for ROYAL SOCIETY PACKAGES.



To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, March 1st, 1912). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, Vogue, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase-money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to Vogue for further particulars.

Wearing Apparel

FOR SALE: Two velvet suits, a serge tailor-made, two light chiffon gowns, four hats. All this season's models. Size 36-38. Less than half original cost. No. 564-A.

FOR SALE: Lavender crepe de Chine evening gown, beautiful crystal trimming. Cost \$75; sell \$35. No. 565-A.

ONE BLUE corduroy velvet dress Empire style, green sash and marabout. Price \$9.50. One black riding habit, \$7.50. Mixed tan suit, French model, worn twice. Cost \$65; sell \$15. All size 36. No. 566-A.

BLACK and white checked suit, beautiful model. Cost \$85; sell \$15. White evening gown, crepe meteor, hand embroidery, chiffon tunic and gold trimming, practically new. Cost \$165; sell \$45. Size 36. No. 567-A.

EVENING gown, white satin foundation, black net embroidered in chalk beaded tunic, wide piece skunk fur on bottom. Worn once. Cost \$125; sell \$35. Size 36. No. 568-A.

BLACK messaline dress, waist of black and white marquisette and shadow lace. French model. Cost \$95; sell \$20. Torquoise blue messaline evening gown, silver trimming and marquisette. Price \$15.50. White chiffon evening gown, silver trimming, pink velvet. Price \$10. All size 36. No. 569-A.

GOING into mourning will sell three-piece suit light gray silk Bengaline embroidered in silver and moonlight blue. Size 38. Hat to match gown. Spring models. Suit \$175, hat \$45. Will sell \$125. No. 571-A.

ELABORATE coral satin gown, silver over-dress rhinestone trimming. Cost \$100; sell \$25. Blue satin trimmed with silver and blue marabout, \$15. 34-36 bust. No. 577-A.

FOR SALE: Black chiffon velvet gown, French model, fresh. Size 36. Cost \$175; sell for \$35. No. 573-A.

FOR SALE: Owing to mourning a lady has a number of desirable foreign made dresses and suits to dispose of very reasonably. Could be sent on approval at expense of buyer. No. 574-A.

BABY THINGS: Exquisite hand made clothing good as new. Also brown nickel carriage with hood. Folding rubber bath tub. Will sacrifice for \$25. List on application. No. 576-A.

FOR SALE: Black evening gown, satin veiled with chiffon, bodice and deep panels on skirt of white Italian crochet lace. Fifth Avenue maker. Cost \$150; sell \$50. Worn once. No. 577-A.

EVENING gown, blue over cloth of silver steel embroidered, made by Worth; \$25. Pink chiffon bead embroidered by Paquin; \$20. Bust 36-38. Handsome short white feather boa tipped with black. Cost \$30; sell \$15. Worn once. No. 579-A.

RUSSIAN Sable Cape worth \$8,000, for \$1,500. 42 skins. Worn but a few times. Can be seen at Fifth Avenue furrier. No. 588-A.

Wearing Apparel, Cont.

HANDSOME polka-dot blue foulard gown, with rich Persian border. Up to date. Worn twice. Size 32-34. Price \$14. White lingerie eyelet embroidered gown, genuine Irish crochet yoke and insertion on waist. Bust 32-34. Price \$8. No. 580-A.

HANDSOME black thread lace shawl bought in Paris for \$500. In perfect condition. Has handsome design of flowers and ferns. Is three yards long and one yard and twenty inches broad in back. Will sell for \$100. No. 581-A.

HANDSOME black satin suit, suitable winter or spring, velvet trimmed; 34-36; best Fifth Avenue tailor; worn twice; cost \$140; sell \$60. Going abroad. No. 583-A.

Furniture, Etc.

FOR SALE: Small antique sideboard 5½ feet long, done over, \$45. Mak-fort table, \$35. Desk, \$35. Others. No. 570-A.

RUSH bottom chairs, six alike, rest odd, \$2.50 each. Brass 5 socket candle stick 17 in. tall, 15 in. broad at top. \$7.50. No. 575-A.

AUBUSSON parlor furniture. Cost \$2000; sell \$450. Mahogany dining suite, very handsome. Cost \$800; sell \$400. Antique china closet, mirrors, Tiffany finger bowl, Sheffield and sterling silver, cut glass, lace bed-cover, Irish lace coat. All at half value. No. 578-A.

SAMPLER, well preserved, 100 years in family, worked and signed by a sister to great-grandfather of a famous living American painter. Sell for \$50. No. 582-A.

FOR SALE: Embroidered bureau cover, butterfly design, trimmed with Cluny, \$25. Embroidered guest towels, best linen, cross-stitch, latest design and coloring, \$4 a pair. No. 587-A.

Professional Services

HIGHLY educated woman will tutor boy or girl for preparatory school or college, in her home in Berkshires. Highest references given, socially and educationally. No. 131-C.

TRAINED nurse wishes place to care for invalid or children. Professional references. Wages \$12 per week. No. 132-C.

REPUTABLE married man desires position as assistant butler or valet in household. Wife a good seamstress, dress-maker or ladies' maid. References. No. 133-C.

A LADY of high social standing gives conversation lessons in French and German. Also instruction in social amenities, especially to girls. Highest recommendations from this country and abroad. No. 134-C.

ARTISTIC dressmaker, experienced, wishes position with first class dry goods firm. Best references. Four years in present place. Would take charge of Gown Department and buy for same. No. 135-C.

Handsome Frocks for Spring and Summer



C 42—SMART MODEL IN METEOR CREPE, new peplum effect in front and back. Bodice is hand embroidered and trimmed with glass buttons. Yoke and cuffs of shadow lace. Value, \$32.50... **\$24.50**

C 43—TAILORED FROCK OF REAL IRISH LINEN, piped with brown and trimmed with onyx buttons. Dutch neck with ribbon bow of black messaline. Colors: pink, blue and natural. Value, \$18.50... **\$12.75**

C 34—EFFECTIVE FROCK OF SHEER FRENCH VOILE. Insertions of real Irish lace and hand crocheted buttons. Cross bar effect in the front of pin tucks. Cuffs of real Irish lace. Finished at the belt in back with "buckle bow" of chiffon taffeta. Value, \$25.00... **\$17.50**

C 35—NEW TAFFETA MODEL. The waist is of veiled chiffon over shadow lace. Yoke of blonde net trimmed with pearl buttons. Set in sleeve with cuffs of shadow lace. The back has the new short peplum effect. Value \$25.00 **\$27.50**

BONWIT TELLER & CO. from time to time issue attractive brochures to aid their patrons, who, through the mails, rely upon them to meet some special requirements. Your name will be registered and you will receive the booklets if you request the same. Address Dept. M.

BONWIT TELLER & CO., 5th Ave. and 38th St., New York.

SHOPPERS' AND BUYERS' GUIDE

Automobile Coats

HENRY NEWMAN
AUTOMOBILE-AFTERNOON COATS.
A specialty—Exclusive styles.
3 East 30th St., N. Y.

HENRY NEWMAN
3 EAST 30 ST., N. Y. MAD. SQ., 7036.
Automobile coats, afternoon coats.
Exclusive models, ready made and to order.

Boas, Feathers, etc.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

MME. BLOK Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 14 Pearl St., New York.

LILLIAN SHERMAN RICE, 57 W. 45th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1181 Bryant.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St., Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

WEE FOLKS OUTFITTER
Individual smart frocks and coats for Misses and Children. Miss Elaine, 401 West End Ave., corner 79th St., N. Y. Tel. 9071 Schuyler.

Imported Smocked Frocks. Sizes from 6 mo. to 15 yrs. Prices reasonable. Circular, showing designs sent on request. Order now for Spring and Summer. Mrs. J. B. McCoy, Jamestown, Va.

H. H. McLEAN
Dolls' and Children's Individual Outfitter. Millinery, Kimonos, Lingerie, to order. 4 West 33rd Street, Room 41, New York.

DANA. In looking for infants' hand-made outfits, don't forget the shop at 8 West 22d St., New York. You will not be disappointed. Prices speak for themselves.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc. 233 W. 14th St. Branch, 8 W. 39th St., N. Y.

LEWANDOS, America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

LEWANDOS-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2885 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance subject to 20% cash discount).....\$50.00
One year, (payable monthly, in advance, subject to 5% cash discount)... \$50.00
Single insertions, (payable in advance, subject to 5% cash discount). \$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Corsets—Cont.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 524 Gramercy. 44 West 22nd Street, New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops.
373 Fifth Avenue, New York.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 76 West 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 125 West 56th Street, New York.

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SHOPPERS' AND BUYERS' GUIDE

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Mrs. R. A. Hudson's Persian Violet Face Powder is a luxury as well as a necessity to every Ladies' Toilet. Rose, Blanc, Brunette. Prepaid, 75c. Auburn, New York.

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Miss Bertha Tanzer makes a specialty of Oriental shopping. Sometimes she takes her patrons into the Chinatown shops, and sometimes she does the actual shopping for them. Having read VOGUE for many years, she decided last November to advertise in the "Shoppers' & Buyers' Guide."

On January 14th we wrote asking Miss Tanzer for an appointment. Imagine our surprise when she sent us the following reply:

19 EAST 31ST STREET, NEW YORK.

Manager "Shoppers' & Buyers' Guide." January 15th, 1912.

Vogue, New York.

Dear Sir:—

I am pleased to say I can not see you this afternoon—thanks to Vogue! This morning's mail brought me so many orders that I couldn't possibly spare the time. However, I will be delighted to see you to-morrow.

(Signed) BERTHA TANZER.

At the appointed time the call was made, and here in brief is the story Miss Tanzer told:

From her first little advertisement, a reader of VOGUE in Tennessee sent her \$118.41 for plans, decorations and refreshments for a Chinese tea party. Her second advertisement brought in orders amounting to \$68.50. As the expense of these two announcements was but \$10, no wonder Miss Tanzer is enthusiastic over her success with VOGUE.

Look through the "Shoppers' & Buyers' Guide" and you will see the advertisements of scores of novel enterprises. Miss Tanzer is engaged in a very unusual and picturesque business, and yet there are many other women who are equally original in their choice of an occupation.

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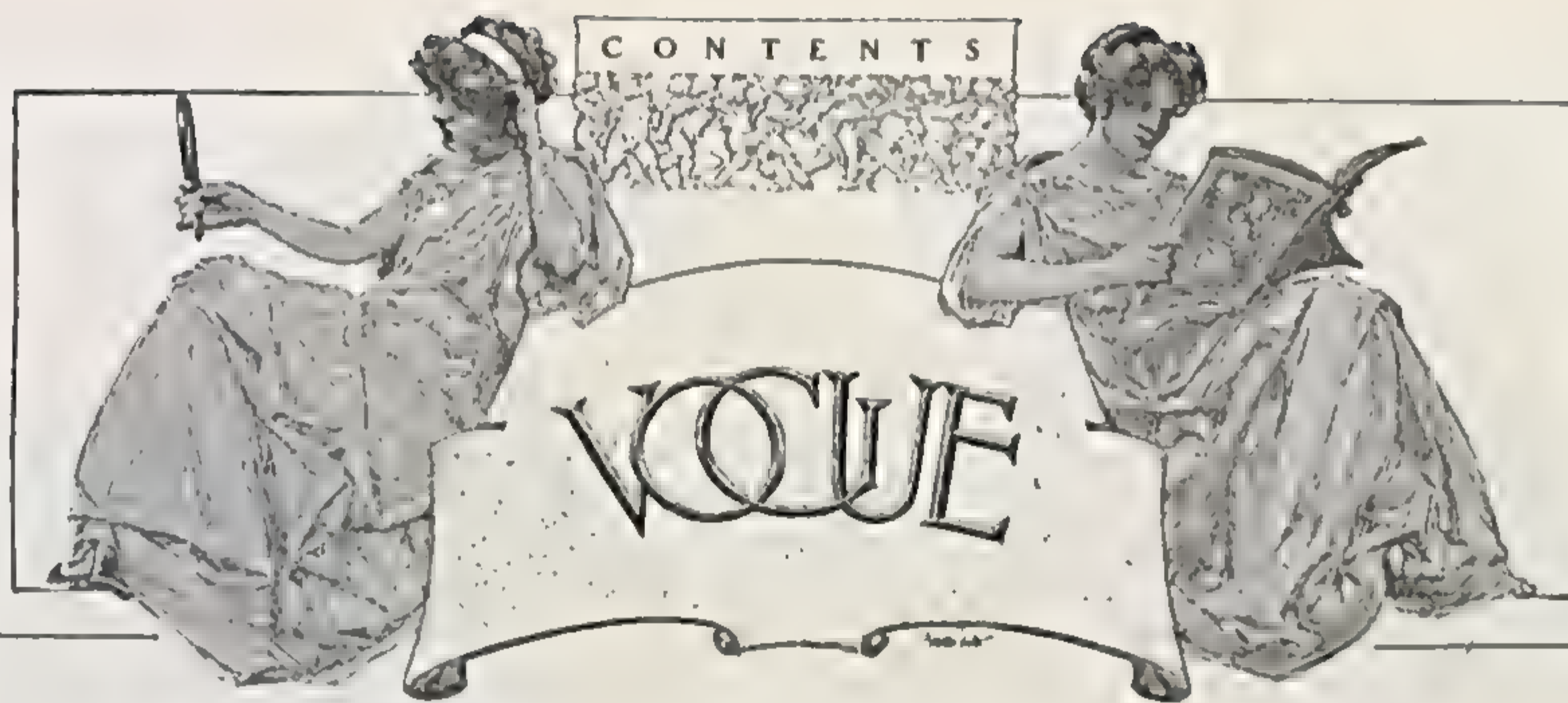
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MARCH 1st
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VOL. 39 NO. 5
WHOLE NO. 946

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The March 15th Vogue Will Be the Spring Dress Materials and Trimmings Number

In the next VOGUE you will find an exclusive and most important article on the best dress materials to be favored by Paris this Spring. Photographic reproductions of many of the products of the French looms will be shown in this number, fabrics that are to be used by the great designers in making the model gowns which they display at their openings—and in the following numbers of VOGUE you may expect to see these veritable model gowns themselves.

You will need to spend an hour or two with this news of the fabrics before you are ready to decide finally on the materials for your new gowns. There will also be many notes and

illustrations of American dress materials, buttons, braids, ribbons and laces—in addition to our regular Paris letter and general fashion news.

The next VOGUE will also have a complete catalogue of our dress patterns, supplementing and completing the numerous designs in this number. It is our aim to make this catalogue so complete that you will find in it every pattern we are offering this season.

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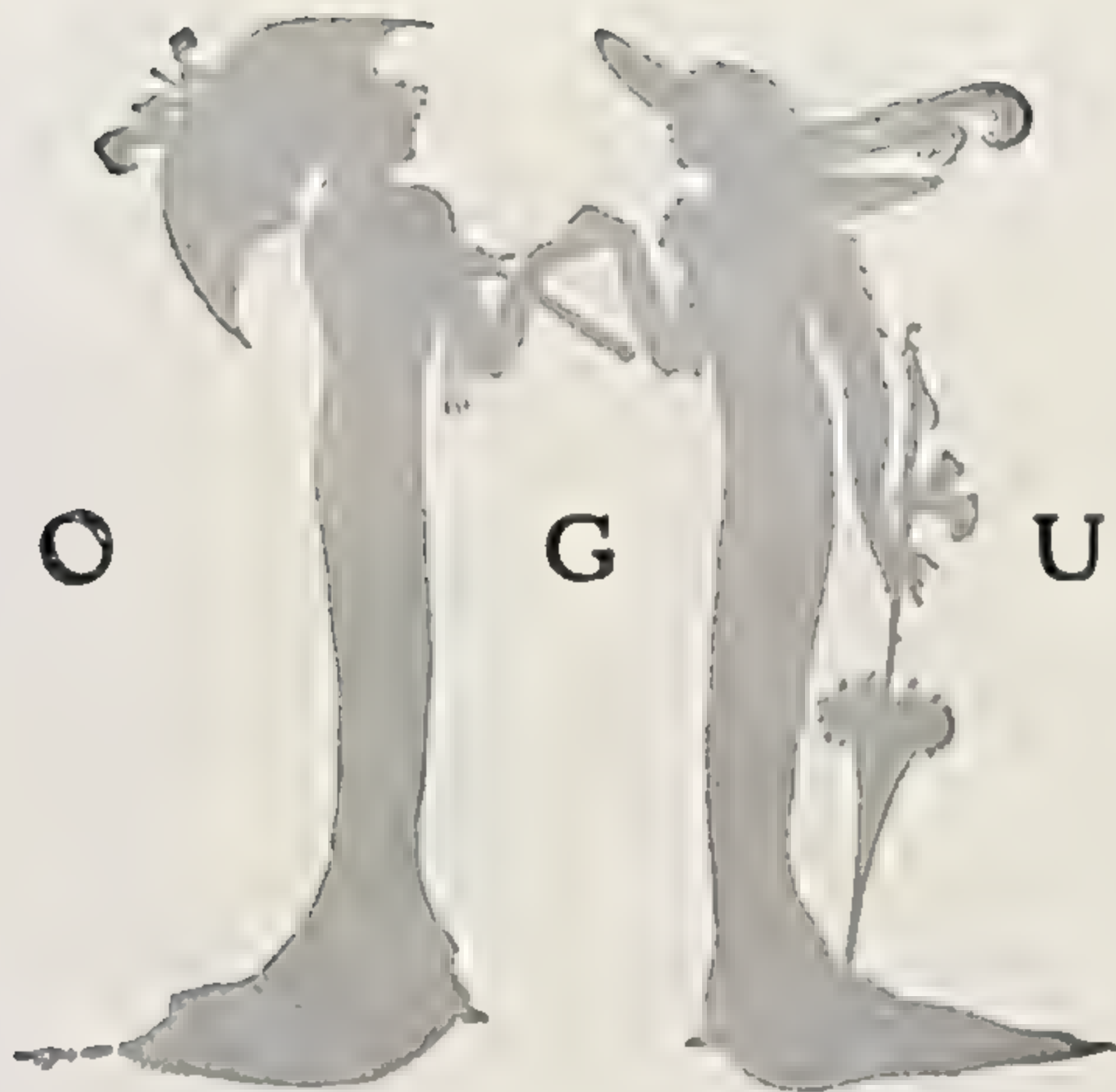
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MRS. EDWARD T. STOTESBURY OF PHILADELPHIA

*The recent marriage of Mrs. Oliver Cromwell
to Mr. Edward T. Stotesbury was an event of
much interest in Washington*

V O G U E



A COAST AND INLAND VOYAGE BY MOTOR

OUR husbands were rather skeptical, but Sybil and I, with the aid of guide books, maps and circulars, had figured it out, and we were sure that we could make the tour of the famous resorts of Western Europe by motor for a thousand dollars a month. We were then at Trouville-Deauville, as it is now hyphenated, the fashionable seaside resort of France. Why not hire an automobile and make the round of all these cities of pleasure? First we would go to Dinard, then to Biarritz, Vichy and Aix-les-Bains in France, San Sebastian in Spain, Lucerne in Switzerland, the Austrian Spas—Carlsbad, Marienbad in Bohemia; Baden-Baden, Homburg and Wiesbaden in Germany, the Dutch Scheveningen, Ostend in Belgium; and finally we would cross to Scarborough in England—all told, a month on the Continent and a week in England. And we had calculated that we could do it for an average expense of about nine dollars a day for each person, or perhaps ten dollars, allowing for all contingencies.

MOTORING AS CHEAP AS TRAIN

"Isn't the margin a trifle narrow?" asked Tom anxiously. "Perhaps, though, we are not expected to eat by the way, just feast on the scenery?"

"We expect to eat as good food as there is in Europe," retorted Sybil. "Of course we cannot expect to stop at many of the expensive hotels; we shall have to choose the little hostelry where, for a moderate rate, we can get very good food. And besides, in France at least, the smaller inns do not charge for garage storage, and there are not so many servants to tip."

"And we intend to prove," I interpolated, "that one can motor through Europe as cheaply as one can go by the usual train transit. We can do all that the millionaire party in the big touring car can do, except stop at the finest hotels; but with our strict economy, perhaps we may even occasionally manage that when the longing for a taste of gay life becomes too much for us. Oh, we are sure we can do it!"

And so it ended, as we had known it would, by our going to Paris to hire the car. We at last concluded arrangements with one of the leading garages for a six-seated car and a chauffeur guaranteed to speak four languages. The one hundred and twenty-five francs a day (twenty-five dollars) which we were to pay included all running expenses—tires, gasoline, repairs and the board of the chauffeur. We took the car for a month

A Motor Tour of the Famous Pleasure Resorts of Europe is No More Expensive Than One by Train and Has the Added Advantages of Freedom, Open Air, Rest and Infinite Variety

By BLANCHE McMANUS

with the option of extending the time. Then by the payment of six francs we all became members of the Touring Club of France, a national organization of one hundred and thirty thousand members that has done more to improve roads and hotels, not only in France but throughout Europe, than any other one factor.

This membership entitled us to the use of a spacious Club House in the Avenue de l'Armée in Paris, to a *Guide Annuaire* (Hotel Directory), a list of three thousand affiliated hotels and the benefit of the discount of from five to fifteen per cent. which they allow members.

each country, which need merely be visaed at the frontier. At the end of the journey the Club returns the deposit. This is often a convenience, but in our case, with five countries included in our tour, it would mean tying up a thousand dollars or more for six weeks. We decided that, as our tour lay through the well-traveled highways where there would be no difficulty in paying in the amount of our duty and receiving it again at the frontier of departure, it would be better to have the use of this sum en route.

To supplement the literature provided by the club we secured the Michelin Guides (English editions) issued free by the Michelin Tire Manufacturers for France, Switzerland, the Alps and the Rhineland. These give much practical information about hotels, garages and customs. To guide us in France we obtained "Joanne's Guides," and for other countries, the useful "Baedeker" and "The Contour Road Book of Great Britain." "Taride Maps" covered all the ground on the Continent, and "Bartholomew's Maps" placed England at our finger tips.

THE SMARTNESS OF TROUVILLE

We put in the remainder of our week in Trouville-Deauville by entertaining our friends at our villa. Deauville is all modern villas set in gorgeous gardens—extremely well set up, smart little places. Its twin, Trouville, has the hotels and the crowd, for during July and August it is the resort of all fashionable Paris. The pageant on the Trouville *plage* is the most varied in the world. The smartest of the Parisian *monde* give it color, animation, infinite variety. The beach for long, glittering miles looks like an Arab encampment, with its tents and draped umbrellas; for in France no one sits in the sun.

After the bath, which Fashion takes only in the morning, comes the promenade on the "Planche"—the board walk—and then about noon one shops in the rue de Paris. There are amusements for all tastes—for the athlete, golf, polo, tennis, *tir aux pigeons*; the less energetic can hire an automobile, or a modest seat in one of the public "breaks" and make one of half a dozen excursions back into the charming Norman country.



Interior of one of the many little inns in Normandy where the economical tourist is compensated for lack of luxury by picturesqueness



The heavy line indicates the motor tour which covered eight countries in one month and with very little expense

Afternoon tea is served on the lovely terraces of the Hôtel Roches Noires. One may stay at the first-class hotels for a modest five dollars a day, at less elaborate hotels for from two to three dollars, *tout compris*, or, if economy drives, at good little inns, frequented by noisy French families, for one dollar and a quarter. Every French family with the proper self-respect insists on spending at least one week during the season at Trouville; but even then the French hardly form a noticeable majority, for all nations swarm the *plage*, especially during the great August race week, when hotel prices rise one-third.

Three francs admits one to the Casino, where for a small sum one can get into the Cercle to stake a few francs on "les petits chevaux." It is possible to lose quite a sum on these little tin horses. Public gambling is not allowed in France, but certain of the large resorts have the concession to run a *Cercle*, which gets around the difficulty and accommodates its patrons under the guise of a "club," to which one pays a membership fee.

IN THE TRAVELING KIT

Maurice, the chauffeur, arrived early the next week with the car. He had been provided, through the "T. C. F.," with an International Traveling Pass, which allowed him to drive, without further formalities, through the various countries mentioned in our tour. A big "F" on the rear of the car showed that we were traveling under the aegis of France and of one of the clubs affiliated with the "Ligue Internationale des Associations Touristes."

We prepared for all kinds of weather, from that of the south of France, where it does not rain for months, to that of England, where it may rain every day. Baggage and clothes were reduced to a strictly working basis—two waterproof trunks and one small hand bag each and a "hold-all" for odds and ends. It is astonishing how, *en tour*, one loses the taste for dressing several times a day. A tweed traveling dress, a pongee for warm days, a white serge, a simple dinner gown, silk blouses for the road, extra pairs of shoes, white pumps, evening slippers, a small hat, a bathing suit, three coats, one for cold, one for dust and one for rain, and a stiff-brimmed hat constituted the bulk of each feminine kit. The men, so easily equipped, carried each a serge and a dinner suit and wore heavy traveling clothes. One need not be too alarmed about omitting some necessity from the baggage, for it is always possible to shop along the route, and hotels do laundry on travelers' schedules. Being Britishers, our friends traveled with a collapsible rubber bath; their wisdom we later acknowledged, for the small country hotels of Europe, which we were determined to patronize, are rarely provided with baths of any kind. Sybil insisted on a small tea basket, though told that tea, or any other beverage, could be had at a café of any pretensions.

THE NEWPORT OF FRANCE

At eight o'clock of the first Monday in July we were headed for Dinard, the first resort on our list. We followed the "Emerald Shore" of

the coast of Normandy; through Caen, Bayeux, Avranches, stopped for lunch at the Hôtel Poulard aîné in Pontorson, then by way of Dol and St. Malo into Dinard for the night. Dinard, popular with Americans and English, and renowned for villas and golf links, is of late taking rank as one of the big resorts. The French call it "the Newport of France," but as yet, though the prices at some of its hotels rise to five and six dollars a day, it is hardly expensive enough for that. We put up at a good little hotel, the "Bellevue," for two dollars each.

Next day we headed for Biarritz in the southwest corner of France; we went straight south, through the heart of old-fashioned Brittany, where one finds the poorest roads in France, but that does not mean they are bad. We paused for luncheon at the Hôtel le Cadre in Rochefort-en-Terre, one of the best of the inexpensive hotels in Brittany. This run close to the shore of the Atlantic was one of the most delightful of our tour, in spite of the poor roads.

THE HOME OF THE VRAIE CUISINE FRANÇAISE

We could not well get past Nantes that night. It is rather a dull little city, with hotel keepers who encourage the motorist in the idea that he is not as other tourists, in order to increase his charges. However, we were well treated at the Hôtel des Voyageurs. Next day

we had a picturesque run along the coast to the most charming small city in France—La Rochelle, almost unknown to the touring American, as is all this lovely region between Nantes and Bordeaux. We lunched at the Hotel Commerce. We passed through little Pons, with a night at the modest Hôtel de Bordeaux, and next day passed through the vineyard region about Bordeaux and into the city. Bordeaux is the most distinguished of the French cities, after Paris, and the home of the *vraie cuisine Française*, fine wines and delicate truffles, all of which we fully appreciated when we lunched at Bordeaux's famous restaurant for *gourmets*, the Chapon Fin.

To avoid the paved roads through the sandy *Landes* that stretch from Bordeaux to Biarritz, we took the route by Marmande, lunched at the Grand Hôtel at Casteljalous, spent the night at the Hôtel des Baignots at Dax, and in the afternoon went on to Bayonne and Biarritz, in the Basque country. Biarritz, on the Bay of Biscay, amid thin pines and purple rocks, is small and ultra-select. It is one of the few resorts that do business all the year round, with a different set of visitors for each of the four seasons. The late King Edward made it popular with the English, who go there in the winter and the spring, as do also the few Americans who frequent it; French and Spaniards visit it in the summer; Russians as well as rich Argentinos, who are becoming prominent everywhere, in the autumn and winter. At all times it is a convenient resort for conspiring Portuguese Royalists. To suit its clientele, hunting and golf are provided as winter amusements, and in summer



One of the quaintest sights in all France is the washerwomen of Narbonne beating their linen in the rushing river at the entrance to the town

there are "*pelote*" matches between rival French and Basque teams.

The number of big hotels is out of all proportion to its small beach; the prices circle around ten dollars a day. Here we decided to send economy to the winds and have a taste of the abundant luxury. We went to the Hôtel Biarritz-salins, and were very well pleased with our twenty-four hours of life *de luxe*.

FASHIONABLE SPAIN APES THINGS FRENCH

Almost any of the many hotels and garages in and about Biarritz seem to have the mysterious power to "frank" an automobile across the Spanish frontier if one desires to spend a day at San Sebastian, twenty-five miles away. Of course this entails a "fee," which may vary, but is in any case preferable to paying the heavy duties on motor cars to the Spanish customs officials at Irun, who have a way of thus paying their over-due salaries; besides it might take months and one's ambassador to collect it from Madrid.

Fashionable Spain apes things French. San Sebastian's hotels are French in appointments and cuisine, and are more expensive than those at Biarritz. The Spanish women wear Paris gowns, but they do not smoke, nor do the French women either, for that matter; the women seen smoking in the "lounges" of the summer resort hotels are English, Russian and German. The smart Spanish *monde* amuses itself with yachting, automobiling into France, for which King Alfonso set the fashion, and performances in the Royal bull ring. To get a real Spanish dinner we went to picturesque Fontarabia's Fonda dela Concha, built out over the water.

THE MOTORIST'S OWN COUNTRY

We took the long way around to get to Vichy in mid-France for the sake of the tour along the French side of the Pyrenees from the Atlantic to the Mediterranean—two days' easy run. All France is the "motorist's own country," with the best roads and country hotels of Europe, but this route through the Pyrenees, because of the wonderful scenery, excellent roads and hotels and the exquisite politeness of the native towards the stranger in his land, is the ideal motoring tour of the world. During the three winter months there is much rain, but roads and weather are unsurpassed during the other nine.

Back into France to Cambo, the home of Edmond Rostand and the birthplace of "Chantecler." The Pyrenees are honeycombed with these little towns of curative springs; "les Bains" is tacked on to almost every town. We lunched at Pau, a winter resort for the English, who hunt and golf there as familiarly as in one of their shires; then on to Lourdes, the great pilgrims' shrine of healing, and so to St. Gaudens, where we put up at the Hôtel de France for our seventh night out. It was a nerve-racking ride for Maurice and for us from Foix to Quillan, crawling around huge ox wagons hauling great logs down the mountain side and sweeping around sharp mountain curves; so we turned off to Axat for a rest cure, and had an inexpensive little luncheon of mountain trout and *cèpes* at the Hôtel Saurel-Labat. In the afternoon we made the short



One can hardly believe that so quaint a hostelry and such old-time hospitality exist in twentieth-century France

run down to the Mediterranean and Perpignan, hot and dusty, swept by the eternal winds of the Mediterranean.

PICTURESQUE CUSTOMS IN FRANCE

We were glad of the tiled rooms and baths of the Hôtel de la Poste et de la Perdrix, and of the delightful custom of the Perpignans of sipping ices in their unique "street of cafés" until three in the morning. Nevertheless, we were off early to see the quaint little fishing ports of Collioure and Banyuls-sur-mer, and then on to Narbonne. One of the quaintest sights in all France is the washerwomen of Narbonne beating their linen in the rushing river at the entrance to the town.

It was a great relief from the heat of the shore towns to mount the Cevennes to Albi. In the cool of the evening we turned into the Hôtellerie du Grand Saint-Antoine, in the shadow of the towering fortress cathedral. Most satisfactorily did this hotel provide us with bed and board for nine francs a day.

VICHY TAKES ITSELF SERIOUSLY

Another day we spent winding through the narrow, black roads of the Cevennes, crowding aside little yellow omnibuses which were climb-

ing painfully up to some mountain hamlet, and by evening we passed through Clermont-Ferrand to Vichy, which, like most of the great resorts, is off the main route of travel. Vichy takes itself very seriously. One goes there first of all for the three-week "cure"; pleasure is a side issue; but this does not mean that Vichy is dull. Its formula for amusement is the same as that of the other resorts.

The three most renowned Vichy-Etat Springs, the "Célestins," "Grand Grille" and "l'Hôpital," which yield what is popularly called in America "real French Vichy," are owned by the State; so is the bathing establishment—*l'Etablissement Thermal*—the Casino and the theatre; most of the town is practically a government monopoly. Close by there are all sorts of "near" Vichy springs, which are "real" except for the mere accident of birth. This illegitimate Vichy may be as curative as that legitimized by the State by the magic word *Etat* stamped across the label.

It is the French who most numerous patronize the Vichy "cure," and this has kept prices from getting out of bounds. Like the foreign railway trains, the baths of Vichy are divided into first, second and third class, and

(Continued on page 110)



Photograph copyrighted by Powers Engraving Co.

Coasting up hill is an easy matter when there is an automobile to supply the motive power. Mr. John Rutherford at the wheel and his wife on a sled



Mr. Pierre Lorillard, Jr., and Mr. R. D. Wrenn in front of the Tuxedo Tennis Club



Mrs. A. S. Carhart and her small daughter take turns in riding in the chair



Little Miss Harriet McKim is one of Tuxedo's ardent juvenile skaters



Photograph from Davis & Sanford

The start of a toboggan race. From left to right are Mr. Lawrence Miller, Mrs. John Rutherford, Mrs. Henry Rogers, Mr. Charles Lanier, Jr., Miss Dorothy Kane and Mr. Arthur R. Jones

UNDER THE AUSPICES OF THE TOBOGGAN CLUB, THE WEEK-END COASTING CONTESTS, WITH INTERLUDES OF SKATING, HAVE BEEN ENJOYABLE WINTER DIVERSIONS OF THE TUXEDO COLONY



Photograph from Edwin Levick

Mr. Henry M. Tilford skating on the big lake with his daughter, Annette

A S S E E N B Y H I M



Photo by Sarony, Fifth Ave.

An American countess, wife of the Earl of Tankerville, formerly Miss Van Marter

NOT until long after the Ides of March do I intend to return to New York. One comes by a great love of the South in these semi-tropics; it is something in the atmosphere and something in the temperament of the people. One evening last week, mild, balmy, moonlit, we sat out on the wide piazza. Out in front of us, just at the edge of the oak-shadowed lawn, a great, gleaming river was tearing down to the sea. We were listening to the weird cries of the night birds and the humming accompaniment of numberless insects such as one hears in the wonderful introduction to the Nile scene in "Aïda," and to the strumming of genuine darkies on genuine banjos. And the swing of their African rhythms got into our feet and drew us, staid, middle-aged people, into the flush and excitement of the dance.

I remember one evening in the long-ago, being allowed to peep into the ballroom of a Southern home. Snowball, black as the ace of spades, was playing the piano and prompting the small orchestra of violins in its limited repertory of oft-repeated bars from "Dancing in the Barn." No one in the room could keep still; everyone was shuffling or swaying or beating time. Stout dowagers whose granddaughters were making their débuts and bald-headed veterans of the Civil War tapped the floor with eager feet. And soon they were up dancing, the spirit of their youth in their eyes.

And so it was the other evening. Even those who were approaching threescore and ten felt the sap rise in their veins and were even persuaded by the Southern rag-time to take the steps of the Grizzly Bear and the Turkey Trot. With such music you just can't help it. However, all these things need their background.

THE HONOR THAT WAS OURS

With the mails—I am talking ancient history—came the details of the Connaught visit to New York. I am glad to see that our democratic spirit bore the strain and that Royal etiquette was suspended and the Princess Patricia allowed to be asked to dance. The visit, they write me, was jolly in the extreme. Ambassador and Mrs. Reid are perfect in the art of entertaining Royalty. And the Connaughts increased their personal admirers by tens of thousands. We all thought that the Princess was wonderfully handsome and vivacious, the Duchess distinguished and the Duke affable, kindly and simple. This is the opinion of those who wrote me, and I make it personal. I cannot go into the question of whether or not the Duke should have gone to Washington to pay his respects to President Taft. He did. It may have been an afterthought or a hint by cable. America is a land of magnificent distances, and the visit to New York was unofficial and personal. However, the Duke of Connaught is a man of tact, and when he saw

The Titled Strangers within Our Gates and Some Titles of Our Own—Evening Dress Versus Uniform—Superior Value of American Over European Snobbery



Lady Henry, whose husband has recently been knighted, has been studying our American charities

that the question was discussed more in the Canadian and English than in the American newspapers (he learned of this by telegraph and cable), he determined to do that which did not seem imperative but was yet a most gracious act. And that was all there was to it.

EVENING DRESS VERSUS UNIFORM

New York is so much more cosmopolitan than it was even ten years ago. I remember, in the late nineties, how excited everyone was because a French nobleman married an American girl, and those absurd incidents which happened when the Spanish Princess, Eulalie, was here, the terrible experience of Prince Henry on his official visit and the remarkable paragraphs which appeared in the newspapers because one of his hosts, the commodore of a yacht club, wore the full dress uniform of his club when he entertained the Prince at dinner. The costume was hailed as something absolutely new. And yet commodores had been wearing such a uniform for fifty years. The Duke of Connaught is a military man, and it was for that reason that General Frederick Grant wore his uniform at the Reid dinner.

And while on the subject of evening dress versus uniform, what a nuisance of a noise is being made about Ambassador Leishman's putting on a military uniform for presentation at Court in Berlin. Why not? I have just been reading Mrs. Gouverneur's "As I Remember"; she quotes a letter written by her kinsman, James Monroe, afterwards President of the United States, written while he was in the foreign diplomatic service, describing the brilliant uniform he wore as Minister from the United States—and that in days very near to Jeffersonian simplicity! In fact the custom of wearing evening clothes dates only from the Victorian era. It is absurd to-day, and an American Ambassador or Minister finds himself made more conspicuous by it than if he wore scarlet and gold; besides it is not dignified. Our Ambassador should be congratulated for his good sense.

And then the reverse of the shield—the episode of some years ago of a gentleman in Chicago putting on evening dress at midday to wait on Princess Eulalie was hailed in East and West as an example of ignorance; and yet that gentleman was perfectly correct, because evening dress is formal attire according to Spanish etiquette. At the High Mass at the Cathedral in New York on the occasion of the elevation of Cardinal Farley, the Knights of St. Gregory were in evening clothes. But no remark was made because we know better these days.

The Duke of Connaught wore mufti, even in the late afternoon, and the Duchess and the Princess did really give a little lesson to some American women by dressing very simply for their sight-seeing and wearing hats appropriate

(Continued on page 112)

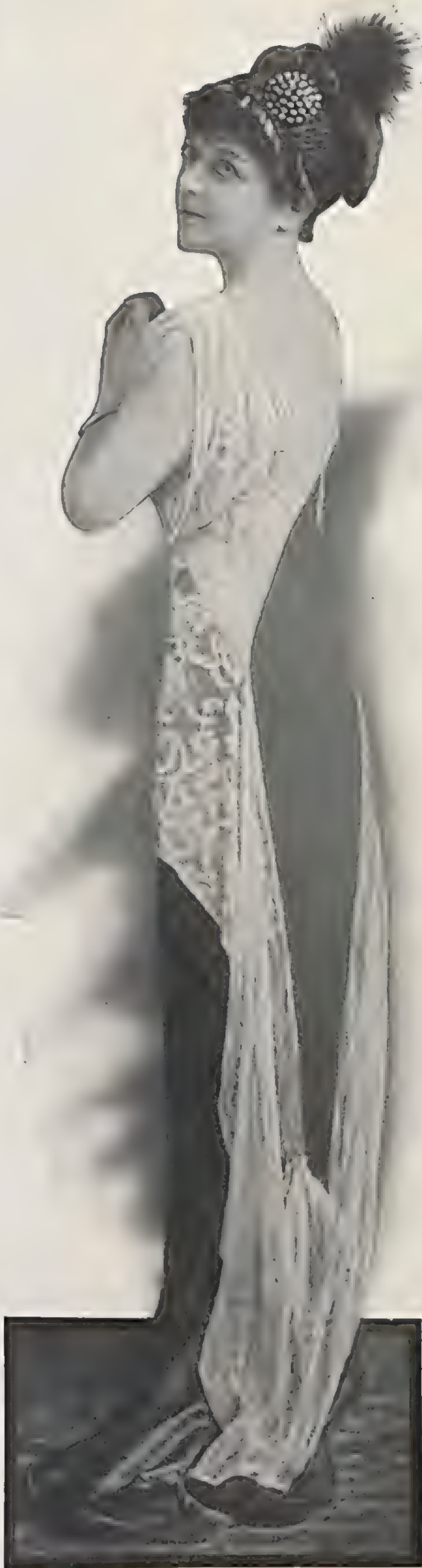


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Mrs. Gould, with one daughter, Mrs. Anthony Drexel, Jr., in America and another, Lady Decies, in England, is divided between home and foreign interests



THE MANNERS OF AMERICAN MEN

TWO women, one French and professional, the other American by birth and ancestry but long a resident abroad, have recently recorded like disparaging opinions of the manners of American men. The French woman thinks that the reason American women do not know how to fall in love is because they meet at home nobody worth falling in love with, and our own countrywoman, though she grudgingly admits that there are a few native gentlemen on this continent, implies that the generality of American men do not know how to treat a woman. Neither opinion can be taken too seriously, yet there is a certain amount of truth in each. Undoubtedly American women, after their first contact with European aristocrats, and perhaps more especially with those of France, do miss a certain finish in the manners of their countrymen. Of course the abnormally vain and shallow woman will prize the superficial deference, the flattering observance, the high polish of European manners, and will underrate the less showy social qualities of her own countrymen; but even the most serious-minded American women are agreeably impressed with the manners of Europeans, and we on this side can no longer take refuge in the pleasing illusion that the manners of our men are less charming to women only because more straightforwardly sincere than those of Europeans.

AS a matter of fact European manners are both better and worse than American manners. Formal convention is far stricter in Europe than here, and it lends an especial quality to manners even between men and in circles far below that of the aristocracy. The manners of the middle class on the Continent are more formal than those of most well-placed Americans. The Frenchmen and the Italians of the commercial and professional classes are apt to be more careful of minor civilities and less apt to betray emotion at awkward moments than any but the most punctilious Americans. On the other hand, women in the United States rarely encounter the impudent, brutal stares to which they are often subjected in Rome, Paris or even in London. We cannot doubt that Americans of native breeding and ideals have a sincere deference for women, not merely as their social acquaintances and equals but purely and simply as women, that few Europeans share or even understand. An American, traveling on an English railway train with an unmistakably aristocratic Englishman, noted that the latter, upon getting off for a moment at a station, deliberately turned his back upon a respectable, middle-aged woman whom he saw making for the compartment, and stood with his body blocking the open doorway so that she sought accommodations elsewhere, although there were several vacant seats in his compartment. This form of ill manners is rarely encountered in America.

THOSE who deprecate the social shortcomings of our men and contrast their manners unfavorably with those of Europeans, must remember that Continental manners are those of a leisure class, while American manners are, for the most part, those of a busy people. It would be intolerable to carry the formal manners of the drawing room into a business office where men and women are associated in work, though some of these courtesies might well be retained. American men might profitably import from Europe the custom of removing the hat upon entering a shop. One man who invariably does so, reports a uniformly agreeable response from behind the counter as a result of this courtesy to shopwomen. The absurdity of an iron-clad conventionality was illustrated by a guest in a luxurious country house rising again and again as his busy hostess passed back and forth through the living room after breakfast, until at last his host was forced to relieve the strain by saying, "We've agreed, old man, that the fine deferential custom of rising whenever a woman enters the room cannot comfortably apply to people as busy as we are." Time, place and conditions must be regarded in manners as in other things. Essentials of good manners indeed are much the same everywhere, however radically minor points of etiquette may vary in different lands and social grades. The Japanese receives a visitor with gestures and facial expressions of a deference bordering upon humility; the Chinaman, when inviting the visit of a stranger, refers in the most contemptuous terms to his house, his wife, his daughters. Admire any possession of a Spaniard, and he promptly says, "It is yours, Señor." In all these manifestations, the Japanese and the Chinaman are as little in earnest as the Spaniard. It would be a mistake, however, to assume that the Southerner, when he invites you after six hours' acquaintance to come and stay a week at his house, is other than absolutely sincere. Manners among New Englanders of Dr. Holmes's Brahmin class are apt to strike the Southerner as cold, repellent, at times almost insulting, while the New Englander often mistakes the Southerner's innocent expressions of good will toward strangers for the vulgar effusiveness of the social climber.

THE American woman who is at first so dazzled with the polish of European manners as to disprize those of her own countrymen usually comes, sooner or later, to appreciate the simple loyalty of American manhood. Differences of social ideals and conditions must, for some time to come, mark superficial differences in European and American manners; but in the meantime we might advance our social standards by more careful attention to minor social observances which we are apt to undervalue. Nothing is so likely to arouse in American men a regard for trifling, pleasant formalities as the desire of American women for these things and the maintenance on their part of a corresponding punctilio.

THE ADVANCE OF A NEW MODE

Tendencies in the Modes from Paris Show Us Which Way Sets the Wind of Fashion—The Significance of Ruffles, Shirrings, Plaitings, Sashes and Draperies Cannot be Ignored.

THE sun seldom reveals itself, the sky lowers and, as always at this time of year in Paris, rain falls continually; but for all this there are compensations. Stationed on corners and winding slowly through the streets are huge barrows, loaded with sweet-scented flowers from the *Midi*—white lilies and lilacs, violets, shading from pale mauve to deep purple, great roses, delicate pink and flaming red, and everywhere yellow mimosa, the sight of which turns a lover of the South ill with nostalgia. And indoors, too, it is bright with lights, flowers and pretty gowns, for social life is at its height. Conférences, matinées, premières and dinners, all crowd into the short time before the flitting to the southland.

A single special performance of M. Lalia-Paternostro's "La Plus Forte," translated from the Italian by Comtesse Venturini, who herself played the principal rôle of *Jeanne*, filled the charming little salle of the Théâtre Femina with an exceptionally smart audience. The vivid Italian beauty of the Comtesse is wonderfully suited to this "drame psychologique" that seeks poetically to express the state of a remorseful soul. Her strange personality was enhanced by her gowns, marvels of color and rich material, conceived and executed by M. Berloz of Maison Beer. The three acts of this interesting play, produced in Paris for the first time, are set in the atelier of the sculptor, Claude. Among the many beautiful art objects that ornamented the scene was the foun-

tain of Miss Janet Scudders, a charming boy holding a dripping shell, which was exhibited and mentioned at the Salon des Artistes Français.

THE NEWEST PARIS TAILLEUR

Among the many smartly dressed women in the audience was a pretty young woman who wore an afternoon tailored costume of shot dark blue and black taffeta thickly pin-specked with white; on this foundation were set small, conventional figures of a lighter tone—one of the choicest of the new spring silks. The skirt was made with three wide, perfectly flat side plaits turning away from a wide front breadth. One breadth of the silk, gathered a little at the waist-line, hung straight like a sash and finished the back. Fringe at the bottom and a little silk braiding on the side edges trimmed it. The little coat with its belted back and fronts that rounded away from the one fastening on the bust was also trimmed with braid. The hat of dark-blue straw, woven like hemp, dropped bewitchingly over one ear and quite as bewitchingly turned up from the other. Each side of the brim was trimmed with two overlapping rows of finely plaited, fringed ribbon; rising from the front and inclining backward was a tall, feather-shaped ornament of twisted, fringed ribbon, so intermingled with a shaded blue feather that it was difficult to distinguish the two.

SUITING THE GOWN TO THE WOMAN

I went with a friend who desired a new evening gown, to the atelier of M. Weeks. During the first interview he merely studied her face, her figure, her personality; then unlocking a glass case filled with precious bits of brocades, gauzes, laces and embroideries, jealously reserved for the costumes to be exhibited at his opening, he tried the effect of this and that exquisite color, till the *point de départ* was decided upon—a yard or so of a beautiful old tapestry, wonderfully woven in shades of *gorge de pigeon* and old gold with motifs of gold and silver embroidery. From this gorgeous bit of material which shaped the *ceinture*, was built the gown. The foundation dress is of pale rose Liberty satin veiled and draped with trailing breadths of greenish-gray mousseline de soie; the sleeves, formed of this material, open over tight lace undersleeves that cover the elbows; white lace and tulle, delicately touched with embroidery, drape the shoulders and bust. A bit of the rare tapestry of the belt was sent to the shoemaker's to be made into little evening shoes which would be worn with pink silk stockings. With this gown is worn a slender *rivière* of tiny diamonds, invisibly set in platinum, long black pearl earrings, clasped to the ears by one small diamond, and, hung from a diamond neck-chain which matches the *rivière*, a pendant composed of pale blue stones, pearls and diamonds. The whole costume was planned to the last detail to suit the coloring of the wearer—the gray hair, rose-pink cheeks and green-blue eyes. Such a successful toilette is possible to any woman who carefully studies her personality and ignores the fleeting eccentricities of the modes.

Another woman, as prominent in the social world, but with less originality, declares she does not seek nor care for individuality in dress. It argues, she says, self-consciousness and newness. "I prefer to dress as my friends do. A woman with strong likings," she explains, "may enlarge upon and perhaps exaggerate along certain lines, but she should hold to the accepted mode."

AN EMBODIMENT OF OLD THEMES

The gown in the lower corner of this page is developed in an old-fashioned, rather heavy, corded silk of pretty old French pink, woven, however, with all the softness demanded of the material of to-day. The sleeves show the new departure toward considerable fullness; the folds, sweeping towards the back of the arm,



The slender, trailing effect of this widow's costume is accentuated by the long points of veil, shawl and scant train

recall the charming sleeve of a little silk costume in the portrait of a young woman painted fifteen years ago by Louis Loeb. The long, apron over-skirt is trimmed with scantily frilled, silk ruffles. The lace collar, forming a deep point in the back, shapes into square revers in front.

SUBDUED COQUETRY OF FRENCH MOURNING

The characteristic coquetry of French mourning, subdued by exquisite taste into suitable discreetness, is well shown in a Buzenet costume (sketched on this page) worn by Mademoiselle Toutain in the new play at the Renaissance. Except for the shawl-shaped crêpe mantle, a distinctively French feature of a widow's toilette, this charming costume could be exactly copied in other materials than those exclusively reserved for mourning. The corsage opens to reveal a narrow panel of the dull-surfaced silk that composes the upper part of the skirt, and a line of buttons trims one side of both bodice and skirt. The top part of the skirt opens in the back, and from this opening falls a slender, pointed train. In spite of the somberness of its crêpe, the widow's bonnet with its little white ruche, repeating the note of the narrow frill of white



The long apron overskirt with scantily fulled ruffles is another phase of the present tendency toward a bouffante silhouette



Grill-work of white edged with natural-colored roses is introduced on skirt and yoke

Tailleur of allover agaric with open throat finished by hem-stitched jabot and linen collar

crêpe lisse that finishes the round neck of the gown, is irresistible. Festoons of black wooden beads trim the bonnet and edge the long scarf of black crêpe that hangs from beneath the brim at the back and serves as a veil. The whole costume gave the effect of being all points, and indeed there are five long, floating ends—the three of the shawl-shaped wrap, one on the train, and one caused by the skilful handling of the veil.

DEVELOPMENTS OF NEW MATERIALS

Later in the play Mademoiselle Toutain wears the smart tailored costume of the new, allover agaric shown on this page. The neck finish of a white linen collar and a hem-stitched frill to match leaves the throat open. The front closing of the smartly cut little coat, a simple crosswise tab, is quite novel. A tunic effect is simulated on the skirt by curved bands piped with plain cloth.

One of the very prettiest of the new materials was used in the gown to the left of this tailleur. The upper part is of finely striped, pale blue and white voile; the white grill-work woven into it as a border is edged top and bottom with wreathed flowers in natural colors. Plain blue silk forms the belt, which is finished under a large pink rose, and a bit of the grill-work is cunningly contrived to form a little yoke.

SHOWING A NEW SASH

A gown shown at Maison Weeks, ordered for a trip to Egypt, will figure in the display of the opening week. It is sketched at the left of the lower cut on this page. Made of the finest white cotton crêpe, a lovely transparency, it was richly adorned with a deep skirt border of agaric embroidery. The same design trims a square collar, which is so deep that the white passementerie border that edges it nearly

touches the belt. A pretty belt of shaded gold and blue taffeta is the accenting note of the whole toilette. It is drawn tight and ties in a long, up-and-down bow at one side of the back. The sash is left untied in this sketch in order to show the pretty, bell-flower finish of the ends; these are achieved by pieces of taffeta, fringed top and bottom, enclosing depending petals of silk.

A HAT FOR THE MIDDLE-AGED

The hat from Maison Germaine is extremely smart. Though suitable for any age, it has an air of dignity and chic sedateness that particularly appeals to women past thirty. It is of green straw, the brim is edged with a row of large, old-fashioned jet beads, and a square ornament of fine jet beads holds in place a square bunch of white skeleton feathers. The soft bérêt crown is of white mousseline de soie under black Chantilly lace, loosely puffed to extend over the brim and to give height to the hat.

It is a Germaine product also, wonderfully curved, dented and flared, that tops the charming toilette to the right of this.

UNIQUENESS ACHIEVED BY A SASH

The special mark of the gown of white charmeuse, overhung with white lace, is a sash of taupe-colored mousseline de soie draped from one side of the back to the other and falling in loose folds far down on the skirt. Posed at rather a high waist-line at the back, it drops a little lower in front to fasten at one side in a great wheel rosette. The immense lace collar that falls in a sharp point in the front just touches the top of the sash at the back.

THE RIGHT MATERIALS FOR SPRING

A noticeable innovation is the dark colors that dye the cottons and linens for ordinary wear, particularly toile de Jouy. Instead of the charmingly gay,

flowered designs we have long loved under this name, older designs are now presented. These decorations, woven in somber shades, placed solidly together on a darker ground or set in stripes, promise, when combined with pale-tinted, transparent stuffs, a new attractiveness. Aside from this one tendency toward dark colors, gaiety in color and design ruled in the materials which, at the Maison Rodier, were bountifully spread out for my inspection. Judging from their brilliant beauty, it will be difficult for a serious-minded person to go soberly clad in the first half of 1912.

The high price of agaric has not prevented its return among the materials for spring and summer. This rough stitchery, done by hand or by machine, throwing its roughened surface onto the thinnest, most delicate of transparencies woven in woolen, cotton or silk, are oddly beautiful. And there are new plain, agaric cloths for spring tailored costumes, woven in stripes alternating with plain materials. As during last season, it may be had in a cloth with deep borders and matching fringe woven in. There is but one other new material so prominent, and that is the pompadour flower design mentioned before.

The firm of Rodier, indefatigable in its invention of novelties for the world of dress, presents us this season with a new material, more beautiful, if possible, than agaric—a grill-work, woven in large and small square spacings. A deep border of this material edges cotton voiles, and often a two-inch fringe hangs from the lower edge. On richer materials this heavy grill-work is fringed to the depth of twenty centimetres. A peculiarity of this new fringing, woven with the material, is that it is achieved in such a manner as to hang over a plain portion with a selvage edge, thus giving



The prettiest note of the costume is the sash with ends of fringed corollas and silk petals

The draping of the sash from one side of the back to the other slightly suggests the pannier

better wearing qualities than when the fringe is hung directly from the edge itself.

DRÉCOLL DESIGNS A BLOUSE

Judging from the new materials especially woven for the blouses of tailored costumes—lovely patterns in finest wool and softest silk in all colors—there seems little chance for lace and lingerie blouses. These latest blouses are planned for utility, with high collars and long sleeves. The Drécoll tailored blouse shown on this page is of taupe crêpe de Chine. With its high collar and long, black velvet four-in-hand with fringed and embroidered ends, and with its three plaits back and front, it is quite like the blouses of long ago. The touch that marks it of to-day is the cut of the sleeves, cunningly contrived to preserve the long shoulder line and yet, by means of the high cut under the arms, to retain the slender silhouette. A flat plait laid down the middle of the sleeve provides comfortable fullness.

THE PASSING OF THE MOTOR COSTUME

With the increasing use of the automobile, no longer confined to one class, Paris has decided that special motor costumes are not required. The usual long garment, good to look at as to color and material and gracefully fitted, serves as well for a walk with the dogs, for a railway journey or a steamer voyage as for the car. And the "motor bonnet" has been found so comfortable for long railway trips that it is now worn for all kinds of traveling. The charming bonnet shown on this page was prepared by Madame Leontine especially for the one-day journey to the Riviera. It is the most graceful thing of the sort one could desire. It is made of pale, violet-colored mouseline de soie bordered four inches deep with dark purple; the long tassels that trim the four corners are of purple silk. At the back a graceful fullness is shirred into a space of two or three inches; the arms are slipped through the front folds, which are caught together at the sides. The charm of this scarf is increased when the long tasseled ends are wound becomingly about the throat.



One of the new, scarf-draped motor bonnets now worn for all kinds of traveling

SOME OF THE NEW PARASOLS

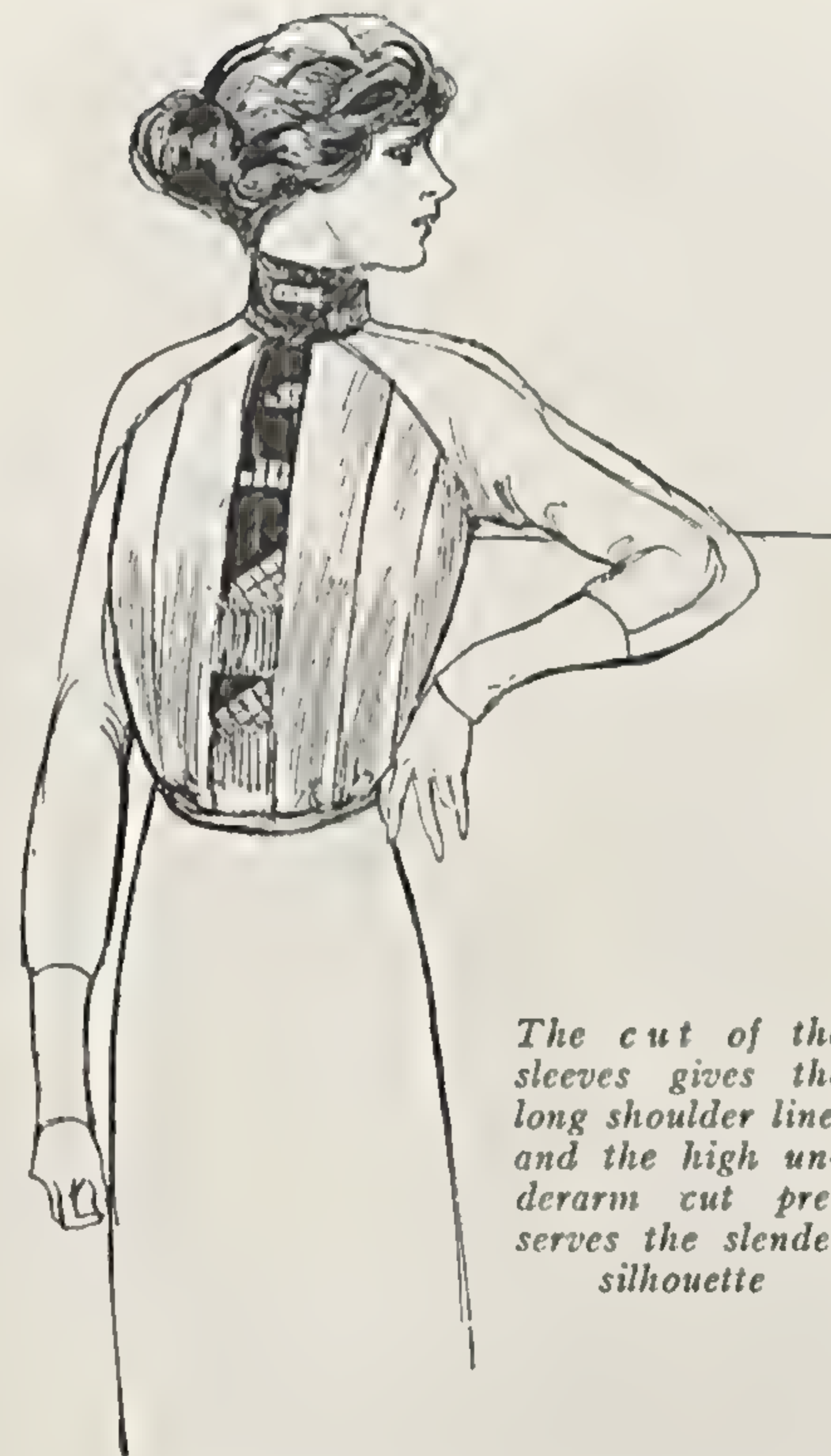
Some of the new parasols of the Maison de Blanc, of which I was permitted a fleeting glance just previous to their being packed for the Riviera, were unusually charming. One was quite obviously created for a costume of the new, glossy, rose-colored taffeta sprinkled with gay little pompadour bouquets. It is of black satin lined with pale gray mousseline de soie; half-way up, the shining black of the satin is cut by a band of white, open-embroidered mull. The gray lining prettily dims the glaring whiteness of the embroidery. Of a more striking character, and designed to complete a white toilet with cerise accessories, is a parasol of a soft shade of this lovely color, edged with an inch-wide, double bias fold of black and white striped satin framing a cerise band of equal width. These new parasols are dome-shaped and rather deeply curved, presumably to accommodate the tall hat trimmings. The points, conspicuously large, are gold tipped, and the handles are richly finished with colored stones.

DIAMONDS RETURN TO FAVOR

The fact that diamonds are returning to favor in no wise lessens the decorative value of pearls, which are inestimable to the middle-aged. The splendid brilliancy of diamonds tends to extinguish that of the eyes and to dull the freshness of the skin, but when not worn too close to the face, they are becoming. At the recent premières, which have been the smartest of the season, blond heads and dark ones alike sparkled with *rivières* of small diamonds lightly drawn through the simply arranged hair. One charming brunette wore a filet of diamonds, centered by a large pearl, across her forehead. Besides these diamond *rivières*, many diamond-tipped hair ornaments and combs were worn.

THE THEATRE TURBAN

Two features which particularly mark the theatre gowning of la Parisienne are the tulle head-dresses and the brocaded gowns. The majority of the head-dresses are turbans of black tulle, bound around with strings of pearls and diamonds and surmounted by high aig-



The cut of the sleeves gives the long shoulder line, and the high underarm cut preserves the slender silhouette

rettes or great bunches of white feathers. These come down almost to the eyes, some even completely cover the ears and every vestige of hair. The upper part of the corsage of the brocaded gowns is usually softened by chiffon or tulle. The brocade is figured with enormous patterns, either in one color or two contrasting colors, which frequently achieve the effect of shooting flames or streaks of lightning. The skirts, which still remain very scant, frequently have a long slit up one side, that reveals an under-drapery of white, so thin that the colored stockings, now so much worn, can be plainly seen. MADAME F.

An INTERVIEW with MONSIEUR WORTH

MONSIEUR WORTH received me with his customary courtesy, and, with the interesting frankness characteristic of each one of this family of famous couturiers, cheerfully answered (in a way) all my questions. Interested particularly in corsets, for I knew that certain dressmakers had been making an attempt, which they have by no means abandoned, to introduce a change in the corseted silhouette, I eagerly expressed my desire to know if, in his opinion, this so much talked of innovation would materialize at the coming openings.

"But, Madame, what do I know of corsets?" he exclaimed. "I am concerned only with gowns. They must fit the corsets, and, let us hope so at least, the corsets fit the woman!"

Abandoning the corsets for the moment, I asked him to tell me something of the new gowns; would there be a change in skirts? Would they be fuller?

DICTUM ON CRINOLINES

"Oh, a little, perhaps; not much. Women will not consent soon to sacrifice the slenderness they have so hardly won. When a change does come it is likely to be a radical one, and crinoline would seem to be the only logical development. But nothing is logical nowadays, especially not woman and her clothes. Fancy crinoline to-day! Fancy a woman playing golf in it, mounting an aeroplane, or even dashing through the streets in a motor car! So crinoline is probably far distant. Still I think it will come; I think it will come. Women love change; for the sake of it they will accept anything attractively placed before them—tight skirts, crinoline, no skirts at all, or skirts split to the waist! There are women who would attempt anything to make themselves conspicuous. If crinoline returns, however, there is little chance of its remaining long unless the motor car gives way to the stately old carriage, built low and broad to allow for flowing

skirts. Indeed, those olden days were the times for the display of women's beauty!"

Then I suggested that the beauty of coloring and the oddity of design of the new materials for spring and summer promised a change in modes, and I asked M. Worth if he liked them. His anathema was emphatic.

"Decidedly, Madame, I do not like them!" he declared. "Too gay? They are hideous, barbaric! Imagine a French lady dressed in some of these combination of colors. They are really only suitable for the women of uncivilized tribes. If we are to adopt them, let us ride on camels and ostriches; let us go to the tropics, where there is glaring sun and fierce heat! In gray Paris they are impossible, ridiculous!"

COLOR IN THE FIELD OF UNDERGARMENTS

These gorgeous colors that promise astonishment for the openings seem on the point of invading undergarments, and first of all, corsets. We hear that already certain women have adopted corsets of brilliant colors—Empire green, Bishop's purple, flame color and deep orange. These really may not be as impossible as they sound, if we consider that, made with the whole back and lacing down the front, after a manner slowly coming into use, these gayly colored corsets, with their trimmings of rich lace, would, beneath the folds of filmy mousseline de soie used to drape the figure, give the appearance of an under corsage.

But the question of color must be left to the great designers—all men of artistic taste and great skill in selecting and combining colors who are at this moment working out this problem behind closed doors. If trust in them proves unfounded, women will take the question into their own hands, as they have done before. The dressmakers confess frankly that the acceptance of a mode depends on their clients. In these days the designer proposes, the smart woman disposes. M. A. F.



NOTICEABLE ON THESE GOWNS FOR FORMAL AFTERNOON AND THEATRE WEAR
 ARE THE METALLIC-THREADED LACES, EMBROIDERIES AND FRINGES THAT
 ENHANCE SO SUCCESSFULLY THE BEAUTY OF THE RICH MATERIALS THEY TRIM

For reverse views, descriptions and prices of patterns see page 108



Mrs. Henry C. Phipps driving from the third tee on the Palm Beach Golf Links

THE BEAUTIES AND PLEASURES OF
PALM BEACH LURE THE ANNUAL
QUOTA OF FASHIONABLE FOLK



Mrs. John S. Phipps watching a long drive made by her husband



Mr. V. C. Longley of Providence, R. I., and Mr. H. J. Topping, clubward bound after playing their eighteen holes



Mrs. H. M. Flagler and her nephew, Dr. Owen H. Keenan, standing on the dock calling a favorite dog



Photograph copyrighted by Underwood and Underwood

Mr. and Mrs. Edward T. Stotesbury, who spent their honeymoon in this beautiful winter resort



SELECTIONS FROM MRS. STOTESBURY'S TROUSSEAU

The Models a Matron Chooses When She Remarries may be Elaborate, but should be Distinguished by a Certain Quiet Dignity

THE wedding of Mrs. Oliver Cromwell, of Washington, and Mr. Edward T. Stotesbury, of Philadelphia, caused a proverbial nine days' wonder over the magnificence of the gifts and the beauty of the trousseau. Mrs. Stotesbury has lived in Washington for many years and her social circle is large, but only the immediate members of the two families and a few intimate friends, including the President of the United States, were present at the marriage. The ceremony took place at four o'clock at Mrs. Cromwell's home on New Hampshire Avenue. The bride and groom knelt on two white satin prie-dieux before an improvised altar in the drawing room, which was decorated most elaborately with American beauty roses, white lilacs and orchids. An orchestra of stringed instruments played throughout the ceremony. Owing to the absence of the venerable Judge Roberts, Mrs. Cromwell's father, she was given away by her eldest son, Mr. Oliver Eaton Cromwell. The Right Reverend Alfred Harding, Episcopal composed of a bar of larger diamonds.



A Carlier watch and superb necklaces of diamonds and sapphires, oddly cut

Bishop of Washington, read the service.

From all parts of the United States and Europe came wonderfully beautiful gifts for the bride. The most noteworthy of these, of course, were those her husband gave her—a tiara of diamonds and pearls, a rope of pearls that will wind seven times around her throat, and a necklace of diamonds and sapphires with a pendant sapphire surrounded by diamonds in a geometrical design; this is sketched at the bottom of the first cut. Above this is the necklace presented by Mr. and Mrs. J. Pierpont Morgan. The diamonds in the chain are square, oblong and round, set in flexible platinum, and there is a large, pear-shaped diamond pendant, the size of a robin's egg.

At the top is sketched another exquisite gift—a Carlier watch, as thin as a wafer, which is fastened on a ribbon fob, so that it may be worn around the neck. It is a little more than an inch long and a half an inch wide, and the design and dial are in diamonds. The slide is



A Paquin tea gown that is a lovely mingling of white, black and gold

THE COSTUMES OF CEREMONY

Mrs. Cromwell's wedding gown of old-ivory panne velvet was simply made with the folds of the material draped up on one hip. Filmy English point lace formed the elbow sleeves and softened

the corsage, and narrow bands of sable defined the square neck on either side and outlined the square train to the depth of eight inches. She wore neither hat nor gloves, nor did she carry a bouquet or a prayerbook.

The going-away gown was a Jeanne Hallée model made with blouse and skirt in soft, taupe taffeta. The yoke of cream French lace extended down the front with about an inch showing under the opening of the blouse. The girdle was outlined at the top by a raised square, formed by an *empiècement* of tan leather embossed in Oriental shades of red and blue with a design outlined in colored beads. A bit of this smart leather trimming was introduced on the cuffs of the elbow sleeves and again on the skirt where the draped folds were caught at the knee.

The coat of this costume had a short taffeta peplum slightly shirred into the belt which was defined by a heavy, silk cord. But due to the extreme cold, Mrs. Stotesbury wore, instead of this coat, a wrap of sable. It was made with the dark line of the pelts running lengthwise of the garment, was finished with a large fox collar and lined with white brocaded satin, with an inner facing along the sides of point appliqué lace.

TEA GOWNS OF SURPASSING ORIGINALITY

The Paquin tea gown in the upper right-hand corner of this page is a masterpiece of sartorial art. It is practically three gowns—the first a square-necked slip of white satin, with a wide panel of heavy silver lace down the front; over this is worn a slip of white chiffon with side panels pailletted with rhinestones; and finally there is the warp-like garment of black chiffon embossed in gold. Large, diamond-shaped *empièvements* of silver lace over purple velvet are introduced



Afternoon frock from the atelier of Jeanne Hallée

White satin tea gown with brilliant touches of color

Lounging robe of pink satin that slips over the head

Velvet and linen fringe trim this cross-barred linen

(Continued on page 106)



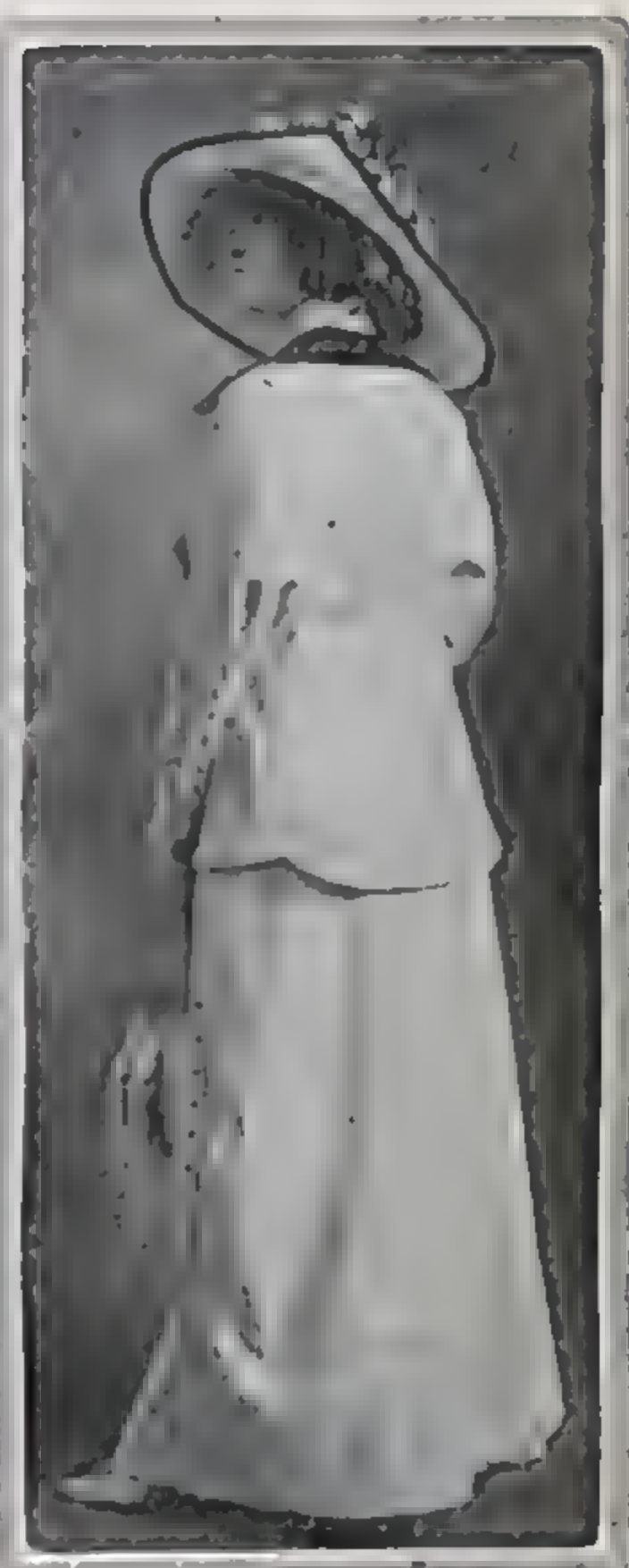
The black and white wings follow the long lines of the white Leghorn hat. Black velvet becomingly frames the face



Small, Marie Antoinette roses, headed with box-plaited, black velvet ribbon encircle this white Tagal straw



Black silk beaver, faced with white chip, with a side trimming of white wings and a tailored straw bow



Velvet-edged, white crin hat. From a crown of pink button roses, rises a full cerise aigrette

BY MODISTE AND COUTURIER THE DICTUM HAS
BEEN PRONOUNCED, THAT WHITE SHALL ASSUME
FIRST PLACE, WITH OR WITHOUT A DASH OF COLOR

HATS FROM DOBBS & COMPANY



*White Bedford cord with black satin collar on which pearl buttons are sewn in red. The sash is attached to the coat.
From M. & I. Weingarten*



For descriptions and prices of patterns see page 108

THE RETURN OF THE FLOUNCE IS RESULTING IN A HOST OF CHARMING VARIATIONS OF AN OLD STYLE THAT ARE POSSIBLE BECAUSE OF THE CLINGING SOFTNESS OF THE NETS, BATISTES AND COTTON CRÊPES, WHICH ARE REPLACING MUSLIN IN THE DEVELOPMENT OF THE LINGERIE FROCK

POMP AND SPLENDOR MARKED THE
INSTALLATION SERVICE OF CARDINAL
FARLEY IN ST. PATRICK'S CATHEDRAL

AMBASSADOR REID'S ROYAL VISITORS
WERE ARDENT SIGHTSEERS DURING
THEIR BRIEF STAY IN NEW YORK



Cardinal Gibbons, of Baltimore, with two of New York's Monsignori



Cardinal Farley with Monsignor Lavelle on his left and Monsignor Edwards on his right, followed by the newly honored papal knights



The ecclesiastical division led by the Master of Ceremonies on its way to the Cathedral to celebrate the first mass held in the Cardinal's presence



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Mr. J. Pierpont Morgan, Jr., the Duchess of Connaught and Ambassador Whitelaw Reid leaving Mr. Morgan's art museum



Archbishop Prendergast, of Philadelphia, who celebrated the Pontifical Mass



Princess Patricia and Lieutenant Colonel Lowther, Military Secretary to Canada's Governor General, on the steps of Grant's Tomb



An interesting glimpse of Mr. J. Pierpont Morgan, Jr., and the Duke of Connaught



Carriage parasol of white silk with Dresden border in Marie Antoinette shades and double edge of white silk fringe



Double-faced black satin parasol, the inside striped in cerise, and with a border of black velvet ribbon



A charming parasol of metallized gray silk, edged with narrow, gray, chenille fringe



A NOVEL, ROLLED-UP BRIM, A HAT IN TURBAN EFFECT AND THE LATEST CAVALIER SHAPE FROM PARIS



Brilliant green stripes on a white silk background



Deep rose silk parasol with black, cut velvet border

PARASOLS FROM SIEGEL ROTHSCHILD & COMPANY

WHAT SHE WEARS

The Present Taffeta Furore Instances that Fabrics Exert Great Influence in Changing Styles—The Long Directoire Coat-Tail Supersedes the Skirt Panel

THE Lenten surcease from great social activities claims the land and the smartly gowned feminine world can profit by this lull in planning and being fitted for spring and summer wardrobes, for where indeed is the pretty woman who will not glance from her prayerbook to scan the pages of a fashion magazine and see what surprises Madame La Mode has in store for her?

THE TAFFETA CRAZE

There is no doubt that styles are vastly influenced by fabrics—witness the polonaise, the basque, the pinkings and quillings and ruches that owe their return to favor by the revival of taffeta. But reviving does not mean duplicating, and the soft, supple, exquisitely colored glacé silk of to-day has only a distant relationship to the stiff, crackly taffeta of several generations ago.

The spring evening wrap at the left of this page is made of a particularly lovely peach-colored taffeta shot with gray. It falls into graceful folds, from the shoulders to the deep flounce, which goes straight around the skirt and half



Pinked-edge ruchings seem the natural trimming for this old-time wrap of peach-colored taffeta shot with gray

across the front, where it suddenly curves into a sharp point running up to the waist-line. Half the charm of this practical long coat is the pinked-edge ruchings in two widths, which finish the flounce, the waist-long cape collar and the wide puff sleeves which barely cover the elbow. The fastenings are hidden under a fly extending from the rosette at the waist-line to the double ruche near the feet.

A POLONAISE EFFECT

At a recent afternoon performance of one of the Nibelungen Ring was seen a certain round-skirted demi-toilette of apricot taffeta, which seemed to have caught the deep rich bloom of the luscious fruit for which it is named. (Sketched in the lower right hand corner of page 34.) For want of a better term, the front of the skirt must be designated by a panel, although the material was actually only folded over and instead of being stitched down, fell loosely to the topmost row of the five puffings which disappeared beneath the polonaise that started from the waist-line at sides and back and just below the knees was ever so slightly drawn up beneath the bows of black velvet which were the sole reliefs of this one-tone frock. While this polonaise did not really stand out it had the same flowing effect which distinguished its front panel, and in dressmaker's parlance, "walked" beautifully. The bodice was all but covered with the wide, straight-cut fichu of puff-edged apricot chiffon which at the left side lapped over the newest thing in girdles—a little upstanding ruffle of taffeta. This takes from the apparent width of the hips by making the waist appear larger. The babyish looking guimpe, that was closely shirred at top and bottom and had two narrow puffs running through its center, was of apricot chiffon. The small short sleeves bordered with four narrow puffings were of taffeta.

THE CRETONNE PATTERNED CHIFFONS

The modest décolletage of the little white chiffon frock, drawn at the right of this page, owes much of its beauty and certainly its unique effect to the bordering of reds and blues in toile de Jouy design carried out in chiffon. All of the lower portion of the bodice is of this quaintly colored bordering and above it runs a wide band of malines lace, also forming the underarms of the elbow sleeves which are joined by lace straps crossing the shoulders over a guimpe of filmiest white tulle. The same shade of odd blue that appears in the bordering is repeated in the velvet girdle, the bows upon the sleeve ruffles of malines, and in the band about the coiffure. The exceedingly scant underskirt is composed of the bordering trimmed with two closely gathered flounces of malines, and the short and quite full overskirt is finished to correspond with the one which it overlaps. These antique cretonne patterned chiffons are going to be among the exceptionally chic fabrics of the coming summer and will be used not only for garden party and dancing frocks, but for hat swathings and extra scarfs.

A NEW DRAPED COLLAR

To decide upon a foulard this year requires the judgment of a Solomon for the patterns were never so bewildering in their charm and variety. Shown at the left of page 34 is a design in white,



The use of antique cretonne patterned chiffons will strike a new note in delicate summer frocks

faintly striped with black overwoven with small blue leaves, that is literally built up to a collar of the loveliest of creamy laces, which is laid in straight lines across the shoulders at back and front and in deep points over the tops of the arms. That is the very latest way of draping a collar and the mode is never prettier than when adapted to a foulard frock. From beneath the collar springs a guimpe and stock of cream lace and below it, in front, falls a square rabat of plaited lace, trimmed with two small bows of black velvet. The treatment of the cut-in-one sleeves is unusual. At the elbow the foulard overlaps in points the inset of blue chiffon, which in turn is overlapped at the wrist by a lace cuff. At the bend of the arm the chiffon fullness is drawn under the points by fancy openwork stitching, and running up the sides of the sleeves from wrist to elbow are tiny foulard bows. The buttons on the front of the frock are simply round disks covered and

edged with a tiny ruffle of foulard. Four bows of black velvet of the same size as the two bows trimming the lace rabat continue the line of buttons to the edge of the skirt. All suggestion of stiffness is lacking in the drapery of this skirt which at front and sides falls softly, but is drawn slightly back at the right side in a caught-up drapery which disappears in a gathered fullness toward the left side of the waist-line. One inch above the normal waist-line at the back of the bodice is a huge bow of wide black velvet ribbon with butterfly loops, which spread flatly against the figure and fall in ends of uneven length, one reaching the hem of the skirt.

VOILE DRESS OF DECEPTIVE DESIGNING

The drawing on the left at the bottom of page 34 would be charming for informal afternoon wear. The wide band of Saxe blue voile with insets running from hem to waist of malines lace



The placing of the lace collar and rabat and the unusual sleeve are the salient points of interest in this foulard dress



Buttons, real and simulated, are used lavishly on this cleverly tailored suit



An agarie cloth costume displaying little details of the Directoire period

line of the upper garment is seamed, but its front is clearly defined by an oblong ornament composed of white cotton motifs which, happily, can readily be taken off and cleaned. On the overskirt is to be found the third variety of buttons. Candidly, these are not actually buttons, but imitations of those fastenings in silk embroideries placed at the

end of simulated buttonholes. First the circle is made and then a tiny loop stitch is worked about its edge and rows of these appear to button the sides of the overskirt onto its front and all but conceal the scant, round underskirt of the serge. The hat which goes with this suit is one of the new mannish
(Continued on page 106)



That skirts are no longer what they seem is evidenced in the deceptive cut of this Saxe blue and white voile gown



The puffed front of this one-toned apricot taffeta frock disappears under a closely fitting, old-fashioned polonaise

insertion has the appearance of a separate skirt beneath an overskirt of white-embroidered white voile edged with an inch-wide tuck, below which is a band of lace outlined with embroidered stitchings. As a matter of fact, this skirt is in one piece and is joined to the bodice by a seam which defines the waist-line in the faintest manner and makes scarcely a break in the straight line running from shoulder to hem. The bodice, entirely of white voile, is practically covered by a deep collar embroidered to match the front of the skirt, and on this are little pointed revers of blue voile that turn back from a chemisette of white voile trimmed with white crochet buttons of the same size as those on the blue voile cuffs and bordering the slashed sides of the skirt.

BUTTONS AD LIBITUM

A few wise women know that so long as clothes are smartly made the most ordinary materials may be used with impunity—occasionally. The commonest of white china buttons—the kind that

cost five cents for sixty—together with buttons of two other sorts are used with careful profusion on a suit of cream serge broken with stripes of silk set one inch apart. (See second illustration at top of this page.) The cut of the jacket is a triumph in tailoring. The revers are of the serge, but the turnover collar, which makes a straight line across the back of the shoulders, is of black velvet trimmed with two rows of the plebeian china buttons set very close together, and finishing these at the back of the collar are small designs done with cerise embroidery silk. Making a line around the deep armholes of the coat and running up the back of the sleeves to the elbow are some really aristocratic buttons of natural-colored mother-of-pearl with the dark blue mother-of-pearl centers. Smaller sized buttons of the same kind close the short, high-cut waistcoat of satin-piped white satin, and from beneath this vest, showing between the cutaway fronts of the jacket, falls a tie of black velvet ribbon deeply edged with cerise silk fringe. The waist-



A Hindoo turban of white Tagal straw with a trimming of eastern embroidery



Close-fitting hat of draped dark blue and red Tagal straw and macramé lace



The white chip straw is faced with black velvet and covered with dull silver lace on which is posed a white and taupe feather



In shape like the turban of a rajah, this model is made of white Tagal straw and macramé lace



A Turkish fez of macramé lace over old-blue satin with a dashing military feather at the side

MODELS FROM FISK & COMPANY

THE TURBANED HEADS OF THE EASTERN POTENTATES, SEEN AT THE DURBAR, HAVE EXERTED AN INFLUENCE OVER SOME OF THE MILLINERY MODELS OF EARLY SPRING



TWO EVENING GOWNS WHICH CLEARLY INDICATE THAT THE LINES OF THE FICHU AND THE LONG, TAPERING PANEL ARE PECULIARLY ADAPTED TO THE MATRONLY FIGURE



Informal dinner gown of white charmeuse cut on simple, straight lines. Brilliant touches of tapestry blue satin and velvet are softened by the use of filet lace, edged with ball fringe



MODELS FROM BONWIT TELLER & COMPANY

The violet-embroidered panel preserves a definite line among the slight draperies of this lilac satin evening gown. Dull silver net, edged with gold and silver fringe, forms the fichu



SMART FASHIONS for LIMITED INCOMES

Simple Adaptations of the New Tendencies
that Place that Elusive "Chic" at the
Finger Tips of the Clever Needlewoman



*Blue buttons on this simple
linen frock limit its span of
life to the morning hours*

CERTAINLY there is no wiser purchase for the summer than a white linen frock, and it is sensible not to be tempted away from it even by the newest and most charming of colored gowns. The first sketch shows a gown that is simplicity itself and yet may be relied upon for smartness, for it was designed by a great Paris house. Its charm lies in the several unique little trimmings. The big, blue linen buttons held by blue cotton cords on the shoulder, hip and cuffs give the note of color that marks it a glorified morning frock. Instead of the usual lace trimming there is a tucker of white net around the throat which really gives more distinction than something more elaborate. The cut at the hip, with the stitched edges that slant in from the belt and out again a little further down, is a smart device for lending originality to a plain skirt. If the bodice seems too short in effect it can be lengthened by simply leaving out the two crosswise straps.

There are some excellent white materials less expensive than linen of which such a gown may be successfully made. A light weight sail cloth, for instance, gives excellent wear, is a distinctive fabric and yet costs little more than 28 cents or 30 cents a yard.

THE NEWEST NOTE FOR A CRÊPE FROCK

The popularity of cotton crêpe will continue through the summer; no material is more satisfactory, nor higher in favor with smart designers. Its soft finish is always becoming and it is easy to care for; it is easily laundered, for it needs no pressing. The third model on this page is very prettily carried out in white crêpe combined with black net. Rows of hemstitching on skirt and sleeves make an effective trimming, but if this is impossible narrow net entre-deux is a good substitute. Rather un-



*The pointed slit down
one hip is a new cut
for the tunic, which
lengthens the lines of
the figure*

usual is the patent leather belt, white at the sides, black across the front and a combination of the two in the small buckle. The black net finish is one of the newest ideas; the round yoke is carried down in the front into a narrow, oblong piece, outlined with buttons. The skirt shows a very little fullness.

LONG LINES FOR THE PLUMP FIGURE

The central sketch on this page shows a new fashioning in tunics—a pointed slit down one hip, which becomingly lengthens the waist-line. Hand-made beading heads the top of the folds, but something else might be substituted for this. The frock was made up in raspberry marquisette over soft, steel-blue taffeta. The bodice is quite short-

waisted and is finished with a cord and tassel. It would be an excellent model for the woman inclined to stoutness, for the arrangement of lines on the bodice and skirt gives slightness to the figure.

EMBODIMENT OF NEW TENDENCIES

The frock in the upper right-hand corner of page 38 shows a simple adaptation of several new tendencies. It is developed in a light gray linen combined with eyelet embroidery in self-tone. The tunic skirt buttons down the left hip to just above the knee, where it opens and hangs loose over a close-fitting underskirt. The bodice consists of an over-blouse draped to form an open armhole from shoulder to belt; embroidery revers turn back from the yoke and



*The newest notes in a white
frock are a trimming of black
net and a black and white belt*

high collar of net. The V, back and front, gives length to the neck-line. The skirt preserves its slenderness, and yet yields to the new tendency for a rather loose tunic. The belt is of patent leather.

A COMBINATION OF BASQUE AND FICHU

A charmingly draped evening gown is shown in the lower left-hand corner of page 38. It is extremely simple to make and as inexpensive as an evening frock could well be. It is developed in a soft satin and all-over lace of fine mesh, which costs about three dollars a yard; but it is of double width, and scarcely a yard is required. The only trimming that might prove expensive if bought outright is the herring-bone outlined in old gold and silver on the front of the belt; but this is not difficult to make, or it might perhaps be found among the embroidery-counter remnants. The little draped basque with its long, pointed revers caught under the belt and lying flat over the hip, is unusual and extremely smart. This revers falls over the diaphanous fichu drapery of net and holds it in soft folds. The fullness of the skirt is caught beneath a rose wreath.

UNIQUE ARRANGEMENT OF TWO-TONED SATIN

A two-toned satin is used in the gown in the upper left-hand corner of page 38, golden on one side and rose on the other. The arrangement of these two colors is simply but cleverly managed; rose satin forms the main part of the skirt, and a diagonal draping of the gold falls in a train at one side. The back of the bodice is almost entirely covered by a large bow of black net, which is gathered in the middle and tacked up, butterfly fashion, on each shoulder. From a shoulder gathering the fullness falls to the waist-line, where it is held under a narrow girdle of the crushed net. This model would be very pretty,



A simplicity that achieves distinction through the clever treatment of a two-toned satin and a black bow

though possibly not so unique, if developed in one-toned satin with a drape of chiffon of a contrasting color.

COMBINATION NEGLIGÉE AND EVENING WRAP

At one of our smartest shops is shown the twice useful model sketched in the lower right-hand corner of this page.



An original combination of net fichu and a long revers caught beneath a narrow belt

This may be worn as a tea or informal dinner gown or over light summer dresses in the evening. When this is worn as a negligée the foundation slip need not be new. The coat itself is of chiffon. It falls straight from the shoulders and opens all the way down the front. The cuffs and collar are beaded with a design, intricate or simple, as one desires. At the back the revers widen into a sailor collar.

FOR A TEA GOWN OR A SUMMER FROCK

Another little tea gown is reproduced in the middle of this page. It consists

would be an excellent dressing-sack model to wear with any odd petticoat, or it could be completed like the original, with a tucked and scalloped chiffon skirt. It might even make up well for a summer muslin, with a ribbon belt that would release the fullness when it was washed.

SMART TOUCHES FOR MOURNING

Mourning, if carefully planned, is becoming and distinguished, but it requires great attention to detail. The slightest untidiness will spoil its charm. Folded collars and cuffs of white organdie should



A model which would serve for a chiffon negligée jacket or a summer wash blouse

of a semi-jacket effect of pink chiffon tucked to form both a waist and a skirt yoke, and bound with satin ribbon run through the chiffon and finishing with a long, flat bow at the waist-line. Around the neck, the sleeves and the jacket is a scalloping of pink silk open-work. Such a finish would, of course, be a great deal of work, but one copy of the model was successfully worked in baby grosgrain ribbon, caught down with invisible stitches. Simplicity of execution might even be carried to the point of omitting the three-cornered embroidery motif. The sleeves are cross-tucked to simulate epaulets, and are finished with scalloping down each side. This

be carefully mounted on a foundation of black silk ribbon belting to keep them immaculate and firmly in shape. The belting can be fastened around wrists and throat with hooks and eyes placed in the right place, so that they will fit snugly but not too tightly. For more formal wear, white crêpe collars and cuffs are lovely, but they must receive the greatest care, as they are exceedingly perishable. They are folded double, and the loose edges are tacked inside the band. A charming little cravat can be made of crêpe. It consists of two round ends on either side, edged with a crêpe cord, and two pointed ends finished by silk crochet balls.



A model which quite simply adapts several new tendencies—loose tunic, side fastening and open armholes

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown, in the stock sizes.



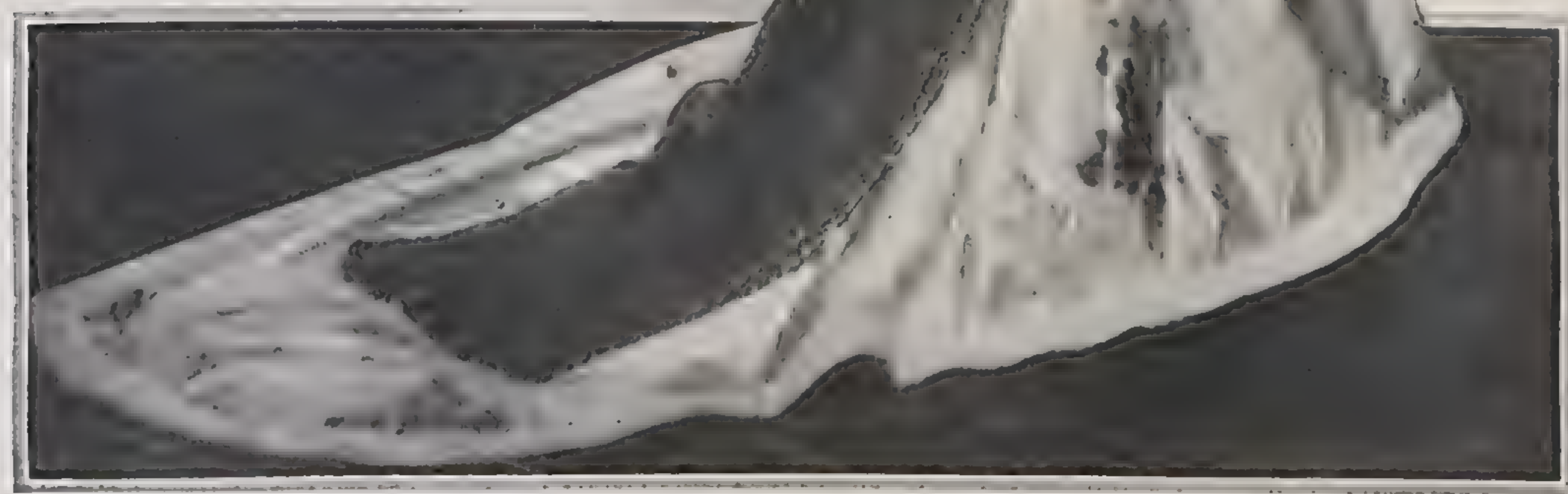
Chiffon throw with beaded collar which may be used as a negligée or a summer wrap



The fuchsia tints of the silk poplin over velveteen blend artistically with the purple of the turnover lace collar and mitten-like cuffs



On a foundation of costly brocade are mounted a fichu and panel of gold lace over violet chiffon, edged with violet beadwork. The fichu ends in a corsage of purple and silver chrysanthemums



TWO GOWNS FROM AN ENGLISH DESIGNER WHO HAS BORROWED FROM THE TONES OF THE VIOLET AND THE FUCHSIA IN CONSTRUCTING THESE CHARMING CREATIONS

MODELS FROM ERNEST, LONDON



Picturesque model of white rosebuds and cream shadow lace, with a willow-green feather placed at the back



An immense bow of rose velvet ribbon rising above clusters of rich-toned autumn leaves



American beauty roses and velvet ribbon of the same shade strikingly arranged on black chip



Blue Milan straw model trimmed with a broad taffeta bow



A violet velvet bow and a profusion of velvet pansies on a turban of brown chip straw

RIBBONS OF EXQUISITE TEXTURES AND
SHADES AND FLOWERS IN NATURE'S
OWN COLORS ARE SMARTLY POSED ON
THESE NEWEST SHAPES OF THE SEASON

MODELS FROM HENESEY

S E E N I N T H E S H O P S

LAST season it was very difficult to find on this side of the water the effective suits and wraps of linen and filet work which were considered so smart in Paris. This season, however, though the models will be scarce, they will be obtainable. An exclusive Fifth Avenue tailor, who knows well the taste of the conservative woman, has designed such a coat along most graceful lines. This is shown in the lower left-hand sketch. The body is seamless, but the three half-inch tucks running down from under the arm give fullness below the hips. The most striking features are the filet work, which resembles drawn work, and the large, round dots which are woven in the material. The long revers, together with the collar which is fitted to them in such a way that it forms a cape, are made of this. The cape and three-quarter sleeves set into a normal armhole, are finished with a fringe of the drawn threads. The bottom of the coat has four rows of the filet work, with two rows of dots in between. This also is finished with a six-inch fringe made in one piece with the material. At the left side, where the coat fastens, is a large crochet frog, from which radiate three tucks. The coat is hung longer on the left side than on the right to give the smart wrapped effect. For beauty of line, excellence of workmanship and conservative style, this model is unsurpassed in anything of its kind, aside from its practicability. It sells for \$45.

A "TYLTYL" COAT

Originated by the same connoisseur of smart tailoring is the model reproduced in the opposite drawing. It is made of that material, "Tyltyl" (fancy naming it after the small hero of "The Blue Bird"), that looks like Turkish toweling, but is in reality wool; the color is *pain brûlé*. The lines are

straight, the sleeve is kimono with a seam on the top of the arm. Uniqueness is achieved by a set-in piece which extends from the bottom of the coat to the cuff on the sleeve, forming a side panel. The revers are long and broad, faced with bengaline and daintily trimmed with wool and silk embroidery.

In back the collar is very small and ends in a point. Turnback cuffs to match the revers make a suitable finish for the sleeves; corresponding to this on the side panels is a border about twelve inches deep. The coat is lined throughout with a gold brocade silk which tones with the *pain brûlé* of the wool. This model may be copied in white and colors for the same price, \$65, and in silk at a slightly higher cost.

DAINTY BOUDOIR CAP

The boudoir cap has become an accepted accessory for the fastidious woman who at all times, especially in that trying morning period before the careful coiffure is arranged, preserves feminine daintiness. Delightfully coquettish is the boudoir cap shown in the circular sketch. The drooping ruffle of cream shadow lace folds back in front over the encircling twist of two tones of blue ribbon which bands the cap. The lace is tacked in place in front and caught at the sides by pretty ribbon rosettes centered with shaded rosebuds. The price of this boudoir or breakfast cap is \$10. If one prefers, this model may be developed in any desired lace with ribbons of a favorite color. Particularly lovely is a combination of fine *écru* net lace with trimmings of lavender rib-

Coats in Linen and Wool—French Lingerie at Paris Prices—New Materials and Trimmings by the Yard



Sheer lace, two-toned ribbons and wee rosebuds combine to form a charming breakfast cap

bon in two shades and yellow rosebuds, or pale pink with blue forget-me-nots.

A DISCOVERY IN FRENCH LINGERIE

Few indeed are the women who can resist a bargain in lingerie, and even these few will be interested in the illustrations on page 42. These alluring garments come to us from Paris by way of a modest shop here in town—a little shop that has no window display, no advertisements to exploit its wares, nothing but the enthusiasm of its patrons. Owing to the fact that their expenses are comparatively small, the owners are able to sell the articles at exceptionally low cost. Although these garments are made in France, they are cut on American patterns and really fit American women, which is an exception to the usual French lingerie.

The combination on the full-length figure is made of fine nainsook darted to fit the figure and having the new bloomer drawers. The corset cover is elaborately embroidered in a dainty design of flowers and bowknots, and edged around the neck with a tooth scallop. The drawers are held in at the knees and finished by a ruffle embroidery in the same design as the corset cover. Entredeux is used as a joining at the waist and between the ruffle and drawer. This garment sells for \$4.85—scarcely more than the Paris price. The corset cover shown at the right of the figure, with its fine material and embroidery and excellent cut, is exceptionally low priced. A pretty set of chemise and drawers is shown below the corset cover. The fleur-

de-lis is the motif of the eyelet embroidery design. The set sells for \$5.10. Separately, the chemise costs \$2.40, and the drawers, \$2.70.

The petticoat sketched at the left is neither French-made nor hand-made, but deserves a word of recommendation, as it is excellent in fit and design and exceedingly low in price—\$4.25. It is made of cambric and elaborately trimmed with deep, lace edging. A wide flounce is composed of a band of this deeply scalloped lace; below this is a section of lace-edged cambric filled with fine pin-tucks between the scallops. Joining the flounce to the upper part of the skirt is a wide, embroidered beading, through which is run pink satin ribbon. Above the beading, the deep lace and the pin-tucks are repeated. There are several other models, equally attractive in price and appearance.

UNDERWEAR, SHEER OR SERVICEABLE

The nightgown reproduced on the full-length figure is a "slip-over" model of the daintiest pattern. The yoke is composed of fine, hand-run tucks and fine German Valenciennes insertion. Around the square neck is a pretty embroidered beading, and above this a lace edging. Across the front, running between the underarm seams, are three rows of the insertion and a band of the nainsook beautifully embroidered. The bell-shaped sleeves open over the top of the arm and are caught together by bows of ribbon. Price, \$4.95.

Sketched to the right is a serviceable gown, cut with kimono sleeves and square neck and embroidered in a bold design. Price, \$2.75. Of less fine material and embroidered more simply is one costing \$1.95. Those who prefer high neck and long sleeves will be interested in a simple nightgown with turn-over collar and turnback cuffs, finished with a tooth scallop. This model has a



A linen wrap combining embroidery and drawnwork in a becoming manner



A coat with excellent lines made of a new woolen material called "Tyltyl"



Filmy or serviceable underwear made in France but cut on excellent American patterns

yoke both in front and back, to which the body of the gown is gathered. Price, \$1.50.

Shaped particularly well around the neck is the chemise to the upper left-hand side of the figure. The embroidery is well arranged, and the scallop is fine. Price, \$1.85.

More elaborate than any yet described is the chemise just below this. It is made of sheer nainsook, heavily yet daintily embroidered in a one-sided design. The eyelets through which the ribbon is inserted are encircled by a buttonholed scallop. Fine German Valenciennes edging outlines the neck and the armholes. It is really very lovely, yet only \$2.50 is asked for it.

One is often troubled when wearing décolleté by the chemise riding up and showing above the neck, and one is forced to take the shoulder straps off to prevent the annoyance. The chemise sketched to the right of the figure avoids this difficulty. The top is straight, and the narrow shoulder straps are so placed that there is not the slightest danger of the chemise being visible. Price, \$3.10.

The bride-to-be will be interested to know that this firm makes a specialty of trousseaux at prices ranging from \$50 up. The initials will be embroidered on any garment at four cents each. Any work turned out by this house is of the best and can be unqualifiedly recommended.

THE BRASSIÈRE GIVES GRACE

The brassière has installed itself as a needed accessory of the slender figure. By this simple device the figure is held in firmly, but without the ungraceful, suit-of-mail effect given by the high,

stiff corset. A well-cut brassière with an exceedingly low-cut corset will suggest the classic, uncorseted figure so much to be desired.

Two excellent brassières designed for this purpose may be had at reasonable prices. The one of batiste at the top of



A brassière in which lacings and bones are placed to the best advantage



A well-cut, boneless brassière, especially designed for the slender figure

the page has a wide band of eyelet embroidery around the top; it hooks down the front and finishes with a tab end which holds the corset brassière down. This boneless model is well cut and exceedingly pliable. The seams are attractively finished with entredeux, and an edging of embroidery trims the top and armholes. It launders as well as the corset cover, for which it is a substitute. Price, \$1.50.

The other well-designed brassière illustrated at the bottom of this page is made up in fine batiste with trimmings of embroidery and lace insertion. It is boned, being intended for a well-developed figure requiring the support of the corset. It may also be used with an exceedingly low corset by a slender woman, for it is boned sufficiently to furnish the slight bust support needed. It hooks down the front and laces under the arms to within two inches of the armholes. An excellent feature of this model is the two small bones, stitched in at the sides just over the bust, which hold the figure in place. Price, \$2.50.

MATERIALS BY THE YARD

The increasing popularity of bordered fabrics has put the manufacturers on their mettle to produce even lovelier effects than last year. Everything has its border—silks and satins, chiffons and

(Continued on page 82)



French lingerie of exquisite workmanship and materials that may be purchased at remarkably low prices



The Duchess of Westminster figure-skating on the Rink des Alpes



Captain Maitland ski-ing down an Alpine declivity



Visitors arriving by the curious little train to witness or take part in the ski race at Wengern

**NOTABLES IN ENGLISH SOCIETY
WHO HAVE GATHERED THIS YEAR
AT MÜRREN, SWITZERLAND, TO PARTICIPATE IN ITS WINTER SPORTS**



Mr. Cyril and Miss Violet Asquith (seated on the left), son and daughter of England's prime minister



The Duchess of Marlborough ready to start on a swift and exhilarating toboggan on the Wengern Alp



Miss Maitland, the winner of the Ladies' Open Ski-ing Race



The oblong side panels are woven to front and back sections by a wide belt



A frock that looks difficult to make, but is really of the simplest cut



Such a quaint little guimpe dress as one can remember wearing oneself



The revers and long side plaits form a double square collar in the back



The simple lines are broken only by the large flapped pockets

THE YOUNGER GENERATION

SO quickly do the seasons follow each other that one must be very forehanded in order to be at all up-to-date in the matter of a wardrobe. Especially is this so with children who have usually outgrown any possibility of utilizing last season's frocks even as a tide-over for the first few weeks of the season. A fashionable suiting is a fabric called *éponge*, which is soft and thick, yet loosely woven, resembling the crash-like *agaric* on one side and having a smooth, silky texture on the under side. It may be had in a variety of contrasting colors,

Last Year's Wardrobe Will not Serve the Growing Generation for the New Season, and So it Must Be Renewed Even before That of the Grown-ups

such as cream with a backing of rose, or light blue or dark blue with a backing of green or buff.

UNIQUE CUT FOR CHILD'S COAT

The well-cut coat shown in the first illustration is made of navy blue corded silk. It is smartly cut with side gores reaching high up under the arms and outlined with stitching. The plainly tailored sleeves are set into the armholes without fullness. The skirt of the coat is in panel effect front and back, and closes at one side. The wide revers cross surplice-wise at the waist and run into a deep, rounded collar in back. The wide belt that crosses the panels of the coat front and back, to run in under the edge of the side panels, gives an air of distinction. Two large, pearl buttons trim the belt in front, and one finishes the pointed belt in the back.

A COLONIAL COLOR SCHEME

The dress shown in the next illustration is of heavy, cream-colored linen with trimming bands of light blue. The yoke is of fine batiste daintily scalloped and embroidered. Inch-wide bands of linen outline a bolero; below these bands the waist is trimmed on either side with three linen-colored buttons. The skirt is given a border effect by an outlining band of the colored linen. The elbow-length sleeves are set in a normal armhole and are finished with narrow bands of the colored linen and three buttons to correspond with the trimming of the waist.

REVERSION TO THE GUIMPE DRESS

Graceful and dainty is the guimpe model in golden-brown surah silk shown in the third

illustration. A pretty finish is given by the smocking below the square yoke, which is repeated at the belt between the encircling side bands. The sleeveless waist has a soft fullness over the shoulder, caught down under embroidered

tabs which form epaulets and border the sides of the yoke. The skirt is finely gathered at the waist and has a wide hem. The guimpe is of finest batiste trimmed with embroidery, and an edging of Valenciennes forming a frill at the neck and elbow.

ORIGINAL CUT FOR A LINEN FROCK

Heavy, cream-colored linen with trimmings of light blue is used in the delightful frock illustrated in the fourth sketch. It is cut on tailored lines, with a vest of embroidered white linen outlined by revers of blue, each trimmed with two buttons. Wide plaits over the shoulder taper to points, which disappear just below the belt beneath the front fold of the skirt. The sleeves and skirt are banded in blue linen. A box plait either side of the front breadth continues the plaits on the waist. In back the revers and side plaits drape into two overlapping square collars, the blue one on top.

FOR THE DIFFICULT GROWING-UP AGE

An excellent suit, designed in the fashionable white Bedford cord with a turnover collar of Irish, is shown next. The coat is smartly tailored, buttons high to the neck, and has breast and side pockets with buttoned flaps. The frock designed to go with this coat is collarless, has long sleeves and a high-waisted skirt with stitched panel, front and back. The lower part of the waist is trimmed with a cording of the linen in military effect. (See illustration in group of small cuts at bottom of page.)

SIMPLE LINEN AFTERNOON FROCKS

Two dainty linen frocks are shown in the lower left-hand corner. These simple models both show the effective use of band trimming, one in embroidery, the other in Irish lace. The first dress is made with a simple kimono waist with a round neck, outlined by bands of Irish lace, which also forms pointed tabs over the shoulders and the upper part of the sleeves. The belt and skirt are banded with the lace, over which button side tabs of the linen. The second frock has a simple waist with side plaits outlined with narrow bands of embroidery. Pin tucks form a yoke on skirt and waist, and give a slight fullness to the lower part of the elbow sleeves. Bands of embroidery form a belt and trim the hem of the skirt.

If one does not wish to go to the expense of using hand-embroidery for the trimmings, an excellent substitute is a woven banding which is displayed in a great variety of designs in one or more colors. These bands may be had in different widths, and furnish smart and simple trimmings for children's clothes.

PATTERNS FOR CHILDREN

Vogue will cut patterns of the models shown on this page at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.

Children's Clothes (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.



Two afternoon frocks of fine linen with trimming bands of Irish lace and embroidery, respectively



THE NEW ONE-SIDED TREATMENT IS CONTRADICTIONARY
IN THAT IT DOES NOT LITERALLY KEEP TO ONE SIDE
BUT STRIKES A NICE BALANCE IN LINE AND TRIM-
MING BY ALTERNATE CROSSING AT SHARP ANGLES



The écreu lace and braiding are applied in a draped effect on the écreu silk rep. Touches of black, the old ivory satin which faces hat and revers and the willow-green aigrette are the contrasting colors utilized



The loose lace panels of this plum-colored linen present a new outline. Pearl beads, suggesting clusters of grapes, and an aigrette trim the purple meline hat



Biscuit-colored cloth, combined with black and white striped silk and cord pendants, worn with a black aigrette-trimmed purple hat



Lace waist of middle figure is covered with black chiffon, two thicknesses being used around bust and edge of sleeves



VOGUE PATTERNS

An

EASY ROAD TO

INDIVIDUALITY *in* DRESS



THE new spring mode is expressed in its many variations in the sixteen following pages of Vogue patterns for the spring and summer wardrobe. These eighty-seven models are cut in pattern sizes 34 to 40 bust. Sold at uniform prices of 50 cents and \$1.00.

THERE are two ways to attain the distinction of perfect gowning—VOGUE is the means to this end no matter from which of these two angles you must approach it. For the woman of wealth, who seeks only to know what is the newest and smartest in the mode and where it may be found, without regard to cost, VOGUE presents the most advanced and luxurious creations fresh from the hands of the designers—and one has only to choose.

BUT for the woman of equal social position and of unequal means there is no such royal road to smartness. She it is who must make her own cleverness bridge the gap between a veritable model gown and one so successfully copied as to be hardly distinguishable from the original. For this latter woman VOGUE also points the way.

IN the following sixteen pages of delightfully new spring fashions lies the solution of her problems. Here are all the little earmarks of the spring season's mode. Very reluctantly, very gradually, does Madame relinquish her hold on the youthful lines of the straight, unbroken silhouette that has so long prevailed. But with subtle devices and gentle insistence the great designers are warily advancing models unmistakably suggested by various bygone periods, yet all so distinctly touched with twentieth-century modishness that admiration may no longer be withheld.

FROM the modes resulting from the diverse influences which are now inspiring the designers, the trained and vigilant eyes of VOGUE's editors have selected the ultra-smart, discarded the erratic fancies of a fleeting minute, tested all in the crucible of good taste and stamped upon each that individuality which is only to be found in a VOGUE pattern.

Vogue Patterns are Distinctive and Advanced in Design, Smart in Cut, Yet Simple to Execute, Especially Adapted for Work in the Home, Cut in Three Colors,—Lining in Brown, Trimmings in Green and All Other Parts in Straw-Colored Tissue.

SPRING AND SUMMER MODES IN VOGUE PATTERNS



2049-E



2060-E



2043-E



EIGHTY-SEVEN VERSIONS OF THE FASHIONS OF TO-DAY AND TO-MORROW
THAT MAY BE DEVELOPED FROM THIS NEW COLLECTION OF VOGUE PAT-
TERNS. SIZES 34 TO 40, SOLD AT THE UNIFORM PRICE OF 50 CENTS AND \$1.00





DESCRIPTIONS of PATTERNS



MODEL No. 2036-E.—Dainty blouse of charmeuse and tucked chiffon. The model has the new drop shoulder with defined armhole and a vest-front effect. Tucked chiffon forms the vest, over which a pointed bib section of charmeuse is draped up, and the chiffon is seen again in the side slashes on the lower part of the bodice. A line of graduated buttons forms a trimming on either side. The lower part of the three-quarter-length sleeve is of tucked chiffon finished with a turn-back cuff of charmeuse. The model requires, in medium size, $1\frac{1}{2}$ yards of charmeuse, 44 inches wide; $1\frac{1}{4}$ yards of chiffon, 44 inches wide. Price, 50 cents.

No. 2037-E.—Effective coat model of old-gold satin trimmed with rows of buttons and draped collar and cuffs of black satin. The coat folds over to one side with the bottom in raised outline. The sleeves are in kimono fashion and seamed over the top, where buttons and tabs form an outlining trimming. The broad back panel is outlined with this trimming, which also runs halfway down the edge of the slanting closing line in front. The wide draping revers, broadening out from the narrow collar, hang nearly to the waist and are cut with rounding corners. The model requires, in medium size, $4\frac{1}{4}$ yards of satin, 36 inches wide; $1\frac{1}{4}$ yards of black satin, 24 inches wide. Price, \$1.

No. 2038-E.—Graceful tea gown of crêpe de Chine narrowly banded in satin. The drapery of the bodice crosses to one side back and front and is caught at the left in front by a corded ornament of the satin. Below this ornament the skirt drapery parts, to be caught together again at knee-height with another ornament of corded satin; from this point the drapery hangs free. The back is draped into the waist-line, and there is a third corded ornament at one side, from which hangs a bordering strip of satin outlining one side of the square train. The model requires, in medium size, $4\frac{1}{2}$ yards of crêpe de Chine, 44 inches wide; 1 yard of satin for bordering bands; $2\frac{1}{2}$ yards of cord for three ornaments; 4 yards of silk or satin for slip, 36 inches wide. Price, \$1.

No. 2039-E.—Smart coat of taffeta quaintly designed with puffings of the material. The high-waisted side closing is fastened by a primly looped bow of black velvet. The model is designed with a draped collar in rounding outline, forming a hood effect in back. The fronts are cut away roundly below the closing, and are bordered with a wide corded puffing of the taffeta finished on the outer edge by a plaiting of the taffeta. The drop shoulder-line is used, and the sleeves are formed of short puffs finished with cordings and plaitings. The model requires, in medium size, 5 yards of taffeta, 36 inches



2105-E



2057-E



2100-E

wide; $\frac{1}{2}$ yard of black velvet, 2 inches wide, for trimming bow. Price, \$1.

wide; 1 yard of chiffon, 44 inches wide. Price, 50 cents for waist or skirt.

No. 2040-E.—Draped evening gown of black crêpe météore combined with jetted net over flesh-color chiffon. The bodice of the jetted net is cut on kimono lines with short sleeves. The skirt has the raised waist-line, and is draped up in a pointed bib section in front. In back a square panel forms a plastron effect on the bodice. The side draperies of the skirt fold over in envelope fashion in back, forming V lines over the upper panel, and are cut away again over the trained back, breadth. The crushed girdle of crêpe météore encircles the waist in back, fastening at the sides to the draping bib section of the front. The opening is at left side in back. The model requires, in medium size, $3\frac{1}{2}$ yards of crêpe météore, 44 inches wide; 2 yards of jetted net, 19 inches

No. 2041-E.—Smart frock in cream-colored linen trimmed with fine tucked bands of eyelet-work embroidery and macramé lace. A vest effect is shown in front, formed by the tucking, banded across the bottom with the embroidery and having a yoke top of the macramé lace, with a pointed neck-line. The sides are of the plain linen in bolero effect and trimmed with two buttons on either side. Insets of lace are used over the shoulders, and bands of the same trimming edge the short sleeves. The upper part of the skirts forms a short tunic effect in the front, with a panel of tucked linen finished by a square of embroidery. A band of macramé lace encircles the sides at yoke depth. Buttons covered with linen outline the sides of the front panel. The lower part of

the skirt is a deep flounce banded widely with eyelet embroidered linen. This same trimming also forms the back panel. The model requires, in medium size, 4 yards of linen, 36 inches wide; $2\frac{1}{4}$ yards of all-over lace, 19 inches wide; $3\frac{3}{4}$ yards of macramé lace, 3 inches wide, for yoke, sleeves and arm-hole. Price, 50 cents for waist or skirt.

No. 2042-E.—Draped negligée of crêpe de Chine and chiffon trimmed with bands of embroidery and silken ball fringe. The model has a foundation of the crêpe de Chine with a drape of chiffon crossing on the bodice in front and continuing over the shoulders, to hang from there in a straight drapery outlined down the sides and about the square train with ball fringe. The chiffon sleeves, cut in one piece with the back drapery, hang in deep pointing ends weighted with silk tassels. The foundation of the crêpe de Chine is belted at a normal waist-line and slit part way up the sides. The model, in medium size, requires $3\frac{3}{4}$ yards of crêpe de Chine, 44 inches wide; $2\frac{1}{2}$ yards of chiffon, 44 inches wide; 2 yards of trimming bands; 4 yards of ball fringe; 2 tassels. Price, \$1.

No. 2043-E.—French model composed of pastel-blue chiffon draped over a foundation of peachblow charmeuse having trimming bands of Irish insertion and deeply bordered at bottom in black satin. The chiffon waist drapery forms caps over the short sleeves trimmed with insertion and having cuffs of the charmeuse. Charmeuse also forms narrow turnover revers for the V décolleté, which is finished by a bow of black velvet. The waist is belted in black velvet, finished in front with a second bow. The chiffon skirt drapery parts in front, disclosing the charmeuse skirt with trimming bands of lace. Two of these bands run through the lower part of the drapery, which also parts at bottom in back, and hold it down with rosettes to the skirt. The model, in medium size, requires 4 yards of char-



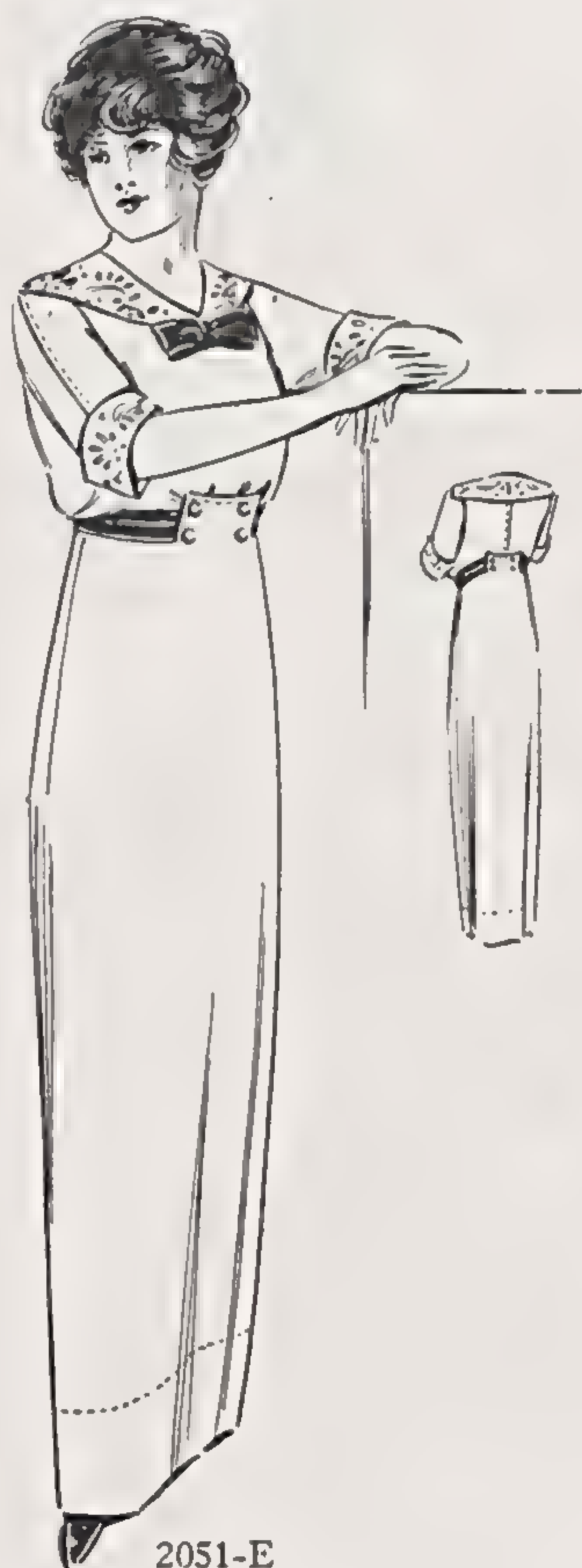
SIX GOOD STYLE AFTERNOON GOWNS
WHICH ARE EASILY POSSIBLE TO
THE CLEVER LITTLE DRESSMAKER

meuse, 44 inches wide; 3 yards of chiffon, 44 inches wide; $1\frac{3}{4}$ yards of lace, $1\frac{1}{2}$ inches wide; 4 lace rosettes; 2 yards of lace bands, $2\frac{1}{2}$ inches wide; $1\frac{1}{4}$ yards of black satin, 36 inches wide; $1\frac{1}{2}$ yards of velvet ribbon. Price, 50 cents for waist or skirt.

No. 2044-E.—Attractive model in charmeuse combined with all-over lace and chiffon draperies. The bodice has a round-necked V yoke and short set-in sleeves of all-over lace veiled in chiffon and banded in insertion. The bodice side draperies are caught low in front with a velvet bow. Black velvet also girdles the waist and forms a bow at back, heading a sash drapery of the chiffon finished at bottom by a similar bow. A strip of black velvet runs down the front of the chiffon tunic, ending in a flat bow on the hemstitched border. The model requires, in medium size, 3 yards of charmeuse, 44 inches wide; $1\frac{1}{2}$ yards of all-over lace, 19 inches wide for under-blouse; $1\frac{1}{2}$ yards of insertion, 2 inches wide; $3\frac{1}{2}$ yards of black velvet, $2\frac{1}{2}$ inches wide; 3 yards of chiffon, 44 inches wide, for over-blouse of tunic. Price, 50 cents for waist or skirt.

No. 2045-E.—Simple frock of crêpe de Chine trimmed with bands of Irish lace and a satin girde outlined with crochet balls. A small black velvet bow finishes the end of the deep pointed yoke of fine net. The simple bodice has side pieces draped over the shoulders to form deep V's back and front. The edges are banded in trimming. The set-in sleeves display two rows of the same banding. A wide girde of satin gives a quaint high-waisted effect to the gown. The edges are outlined with crochet balls. The skirt is slightly gathered at top and finished at bottom with three deep tucks. The model requires, in medium size, 5 yards of crêpe de Chine, 44 inches wide; $\frac{3}{4}$ yard of satin, 24 inches wide, for girde; 5 yards of insertion; $1\frac{1}{2}$ yards of trimming balls; $\frac{1}{4}$ yard of black velvet for bow. Price, 50 cents for waist or skirt.





2051-E



2064-E



2054-E

No. 2046.—Negligée in pink crêpe de Chine with outlining bias folds of taffeta in the same shade. The model is cut with square neck and closes at the side. The kimono sleeves are cut in pointed outline, weighted by heavy silken tassels. The back has a full-length seam. The model requires $3\frac{1}{2}$ yards of crêpe de Chine, 44 inches wide; $1\frac{1}{2}$ yards of taffeta, 24 inches wide for bias folds; 2 tassels. Price, \$1.

No. 2047-E.—Effectively designed blouse developed in striped taffeta with embroidered trimming bands and lace plaitings. The model has sleeves set in drop armholes. The closing is effected in front in a rounding diagonal line outlined with embroidered banding and finished with a three-inch frill of plaited lace and two large ornamental buttons. The sleeves are in three-quarter length and have turnback cuffs of the embroidered banding with a narrow plaiting of lace. The model requires 2 yards of silk, 36 inches wide; 2 yards of embroidered banding; 2 yards of 3-inch wide lace for plaited frill; $1\frac{1}{4}$ yards of lace, $1\frac{1}{2}$ inches wide, for sleeves; $\frac{3}{8}$ of a yard of satin, 24 inches wide, for belt; $\frac{3}{8}$ of a yard of chiffon for undersleeves. Price, 50 cents.

No. 2048-E.—Draped coat model in sapphire-blue charmeuse with a hood of old-gold brocade. The model is cut with a raised waist-line with a short tab end overlapping the back panel, and trimmed with three buttons. The diagonal side sections of the skirt are folded back over the long, stitched panel and are caught low with an ornamental button of dull gold similar to that which finishes the pointed hood of brocade. A band of black velvet finishes the top of the draped hood. The sleeves are set in defined armholes. The model requires $4\frac{1}{2}$ yards of 44-inch material; 1 yard of brocade, 20 inches wide; 6 small buttons and 2 large ones; $\frac{1}{8}$ of a yard of black velvet. Price, \$1.

THESE FETCHING LITTLE FROCKS FOR
FORENOON WEAR MAY BE MADE UP
IN SILKS, CRÉPES, OR TUB FABRICS



2052-E



2055-E



2053-E

heavy all-over lace and pale green charmeuse. The simple bodice, slightly de-colléte in round outline, is of all-over lace with trimming folds of charmeuse. The short sleeves are set in at a drop shoulder-line under the upper satin band. A square bib section of the charmeuse runs up on the waist, back and front. The skirt has side yokes of the all-over lace and is girdled at a normal waist-line with crush velvet, which finishes at one side with loop ends. The model, in medium size, requires 3 yards of charmeuse, 44 inches wide; 2 yards of all-over lace, 19 inches wide; $1\frac{1}{2}$ yards of velvet ribbon; $1\frac{3}{8}$ yards of chiffon, 44 inches wide, for lining lace. Price, 50 cents for waist or skirt.

No. 2050-E.—Distinctive design in linen crash with pointed lace collar and Irish crochet ball trimming. The waist closes to one side in front, outlined by a full-length revers in pointed outline, which design is repeated on the opposite side. A trimming line of buttons and tabs runs down the closing. The sleeves are set in defined armholes and have stitched cuffs and a trimming of tabs and buttons. The waist is encircled by a row of balls pendant from the 2-inch linen belt. The skirt, which measures two yards at bottom, has an upper panel effect at front and back, that curves away, outlining the side yokes. The opening is at the side front. The model requires, in medium size, $4\frac{1}{2}$ yards of 36-inch material; $\frac{3}{4}$ yard of ball trimming; $\frac{7}{8}$ of a yard of Irish crochet lace for collar. Price, 50 cents for waist or skirt.

No. 2051-E.—Frock of rose-colored linen with collar and cuffs of macramé lace. The model is designed with sleeves set in and seamed on top. The waist is girdled in black velvet, buckled down back and front with tabs of the linen. The neck is in V outline finished with a collar of lace, pointed in front and square in back. The skirt is a two-gored model and closes over the left hip. The model requires, in medium size, $4\frac{1}{2}$

No. 2049-E.—Afternoon frock of

yards of linen, 36 inches wide; 2 yards of macramé lace, 6 inches wide; $1\frac{1}{4}$ yards of velvet ribbon. Price, 50 cents for waist or skirt.

No. 2052-E.—Simple model in cassock style, designed in dark blue crêpe météore with a plaited lace neck frill and girdle of black silk. The waist has sleeves set in, and the front closing is outlined with a narrow box-plait trimmed with buttons. The same effect is continued down the skirt front. The long sleeves have wrist ruffles of plaited lace. The skirt is three-gored, measuring two yards around the bottom, and banded with a quaint box-plaiting. The folded satin belt hangs fringe ends at the left side. The model requires, in medium size, $4\frac{3}{4}$ yards of crêpe météore, 44 inches wide; $\frac{7}{8}$ of a yard of frilling; $\frac{3}{4}$ of a yard of satin, 24 inches wide. Price, 50 cents for waist or skirt.

No. 2053-E.—Prettily designed frock of crêpe voile with wide trimming bands of macramé lace and lines of crochet buttons. The lower part of the waist is banded in lace. A novel conceit is shown in the closing, which is effected at the underarm seam and along the inside of the sleeve. A narrow lace outlines the neck and runs over the shoulders and down the tops of the sleeves. The skirt opens over the left hip, and is a two-piece model with a wide bordering band of macramé lace. The bottom measures two yards around. The side seams are outlined by long lines of crochet buttons in trimming effect. The model requires, in medium size, 4 yards of crêpe voile, 36 inches wide; 2 yards of lace, 5 inches wide, for skirt band; 1 yard of lace, 3 inches wide, for waist trimming; $1\frac{1}{2}$ yards of lace, 5 inches wide, for under-cuffs; $\frac{3}{4}$ yard of lace, $1\frac{1}{2}$ inches wide; $1\frac{3}{4}$ yards of velvet for bow and girdle. Price, 50 cents for waist or skirt.

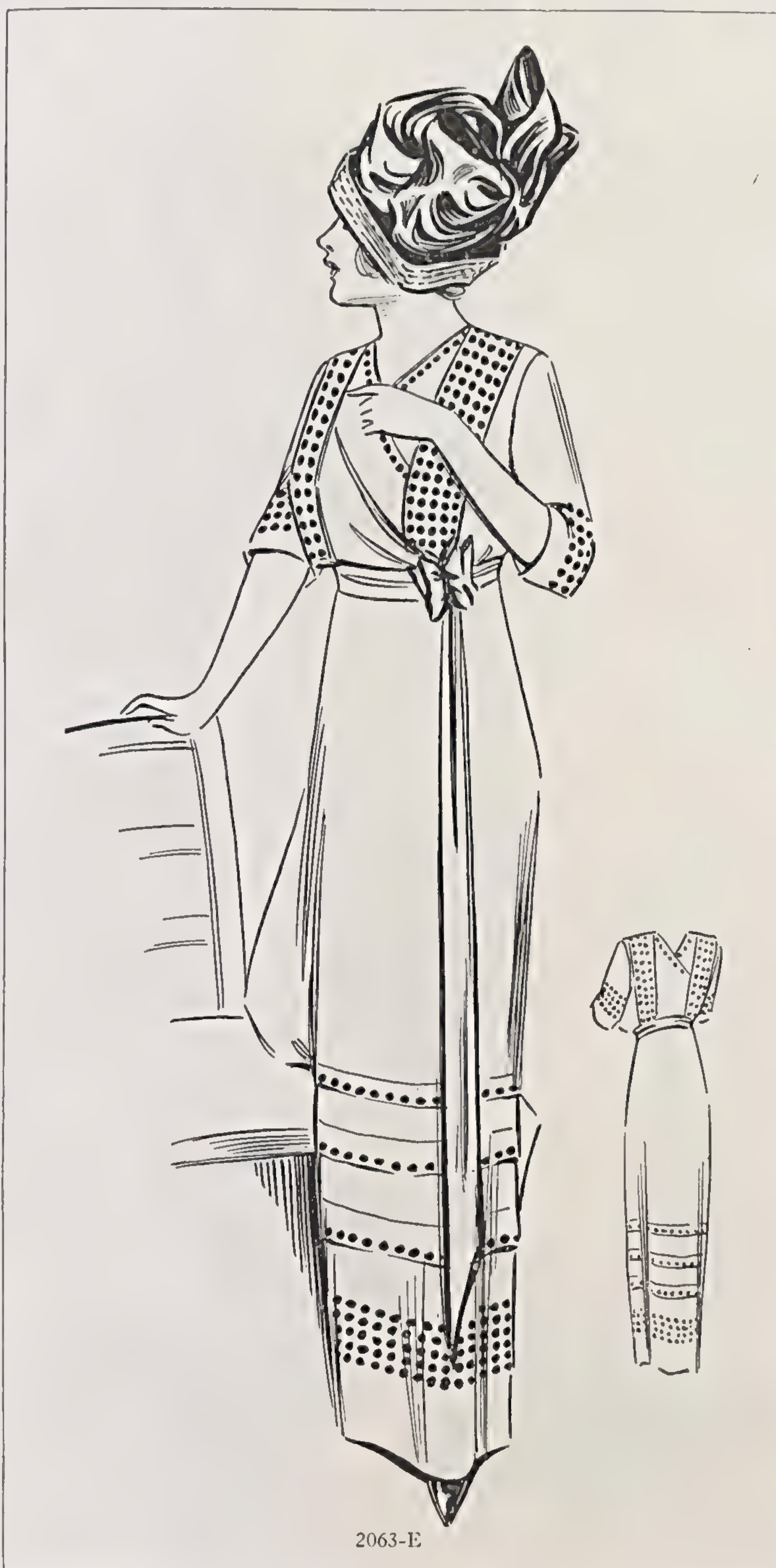
No. 2054-E.—Charming costume of blue taffeta with panelings of black and white striped silk and collar and cuffs of embroidered batiste. The waist has a long tab panel of the silk outlined with buttons and loops. The closing is effected at the left side on the waist and is continued on the skirt. The skirt bottom, measuring two yards, has a narrow lengthening fold of the serge, which suggests a tunic or overskirt model. The model requires, in medium size, $4\frac{1}{2}$ yards of 36-inch taffeta; $\frac{3}{4}$ of a yard of 24-inch striped silk; $\frac{3}{4}$ of a yard of cording; $\frac{1}{4}$ of a yard of linen, 36 inches wide for collar and cuffs; 14 large buttons and 5 small buttons. Price, 50 cents for waist or skirt.

No. 2055-E.—Chic costume of black and white striped voile with trimmings of black satin and eyelet embroidered batiste. The waist is smartly designed with a deep V yoke of fine batiste, displaying a trimming motif of the embroidery. The collar is of black satin bordered narrowly in the striped voile. The collar is square in back, and is outlined by eyelet embroidery, which also forms pointed sleeve caps. The skirt, which measures two yards at the bottom, is bordered with the voile in horizontal lines. The model requires, in medium size, $4\frac{1}{2}$ yards of striped voile, 44 inches wide; $1\frac{1}{4}$ yards of satin, 24 inches wide; 2 yards of embroidered batiste, 6 inches wide, for vest and under-collar. Price, 50 cents for waist or skirt.

No. 2056-E.—Graceful coat model of double-faced satin, black one side and gold the other. The draping revers, which show the gold surface, are weighted at either pointing end with a gold motif. A third ornament is displayed at the low side closing. The wide draping cape, set on under the revers, forms a low hanging point in back. Handsome designs embroidered in gold may be worked on or applied to the cape over the shoul-



A PRETTY SUGGESTION FOR THE USE OF ANY ONE OF THE EFFECTIVE BORDERED MATERIALS WHICH RETURN PERENNIALY WITH THE SPRINGTIME



ders. The model requires, in medium size, $4\frac{1}{2}$ yards of double-faced satin, 44 inches wide. Price, \$1.

No. 2057-E.—Attractive frock developed in bordered foulard. The waist has a square yoke of the plain material, which also forms the upper part of sleeves in kimono design. The lower part of the waist and under section of the sleeves are of the bordered design. The round neck is finished with a narrow plaiting of fine lace. Black velvet girdles the waist and hangs a sash end down one side of the back panel. The skirt is a three-gored model, measuring two yards at the bottom. The model requires, in medium size, $3\frac{3}{4}$ yards of bordered material, 44 inches wide; $1\frac{1}{4}$ yards of satin, 24 inches wide. Price, 50 cents for waist or skirt.

No. 2058-E.—Effective gown of changeable taffeta with a surplice yoke of chiffon caught into fan-shaped motifs of heavy lace. The waist is designed with a draped vest effect. The skirt is a four-gored model with back and front panels, which meet low down over the side sections, and display a trimming line of small buttons. The front breadth has a deep tuck in tunic or overskirt effect. The back is slightly trained. The skirt measures $2\frac{1}{4}$ yards at bottom. The model requires, in medium size, $4\frac{3}{4}$ yards of taffeta, 36 inches wide; $\frac{3}{4}$ yard of chiffon, 44 inches wide; 1 lace motif. Price, 50 cents for waist or skirt.

No. 2059-E.—Frock of rose figured chiffon with a girdle of rose silk and V yoke of lace back and front. The waist is designed in surplice lines, and

has the sleeves set in defined armholes. A dainty effect is displayed in the sash end in back, formed of a plaiting with a trimming line of the roses. The skirt is a two-piece model, and measures two yards at bottom. The model, in medium size, requires 5 yards of material, 44 inches wide; $\frac{3}{4}$ yard of silk, 19 inches wide, for girdle; $\frac{3}{8}$ yard of allover lace. Price, 50 cents for waist or skirt.

No. 2060-E.—Quaint frock of taffeta in changeable gray and rose, with pointed yoke of Venise lace. The waist drapes over to one side in front, and is caught low with an ornament. Corded puffings finish the waist in peplum effect, draping lower on one side than the other. Rows of deeper puffings form the lower part of the skirt, over which an overskirt drapes down on one side and is held by a second ornament. The sleeves are set in defined armholes and finished with three rows of puffings. The skirt has a two-piece tunic, and measures two yards around the bottom. The materials required to make this model, in medium size, are 5 yards of taffeta, 36 inches wide; $\frac{3}{8}$ of a yard of allover lace; 2 pieces of heavy cord; 2 ornaments. Price, 50 cents for waist or skirt.

No. 2061-E.—Coat model in taffeta with trimmings of corded puffings. The three-quarter sleeves are set in armholes. A line of corded puffing starts at the neck-line and runs over the shoulders and down the outside of the sleeves, which are slightly full at this trimming line. A band of corded puffing outlines the diagonal closing, fastening low to one side with three ornaments of cording. The full-length back is belted in with a band of corded puffing. This belt ends with an ornament at either side, where the trimming line drops straight to the border, which is designed in pointed outline. The model requires, in medium size, $4\frac{3}{4}$ yards of taffeta, 36 inches wide. Price, \$1.

No. 2062-E.—All-cover coat developed in champagne-colored Ottoman silk, with silk braid trimmings in the same shade and rounding collar and cuffs of oriental bands. The model has wide draping revers hung from the shoulders and banded across the bottom with three rows of braid. The sleeves, which are set in defined armholes, are also banded in the braid half-way down their full length. The coat closes low with six buttons in double-breasted effect. The wide panel back displays six buttons set higher than those in front. Bands of braid trim the side, and join the buttons in slanting lines. The model requires, in medium size, 6 yards of Ottoman silk, 27 inches wide; 5 yards of braid, $1\frac{1}{4}$ inches wide; 2 yards of oriental banding for collar and cuffs; 12 large buttons and 6 small ones. Price, \$1.

No. 2063-E.—Good-looking model designed in bordered foulard in blue and white. The suplice-draped waist has side trimming bands of the bordered fabric running from shoulder to waist-line. The sleeves are in three-quarter length and set in stitched armholes. The waist is girdled at a normal waist-line with a crush belt of black satin, which hangs sash ends to one side in front. The skirt has a two-piece upper part lengthened by a flounce section displaying the bordered foulard at bottom and three applied folds featuring a row of the dots of the border design. The model requires, in medium size, 5 yards of bordered material; $1\frac{1}{4}$ yards of satin, 24 inches wide, for sash. Price, 50 cents for waist or skirt.

No. 2064-E.—Smart frock in blue taffeta with a white hair-line stripe and trimming bands of blue taffeta and high collar and undercuffs of allover lace. The waist is cut on kimono lines and

THE BOUFFANTE TUNIC WHICH HINTS OF
PANNIERS—TWO WIDELY DIFFERENT EVE-
NING MODELS AND A STATELY BRIDAL GOWN



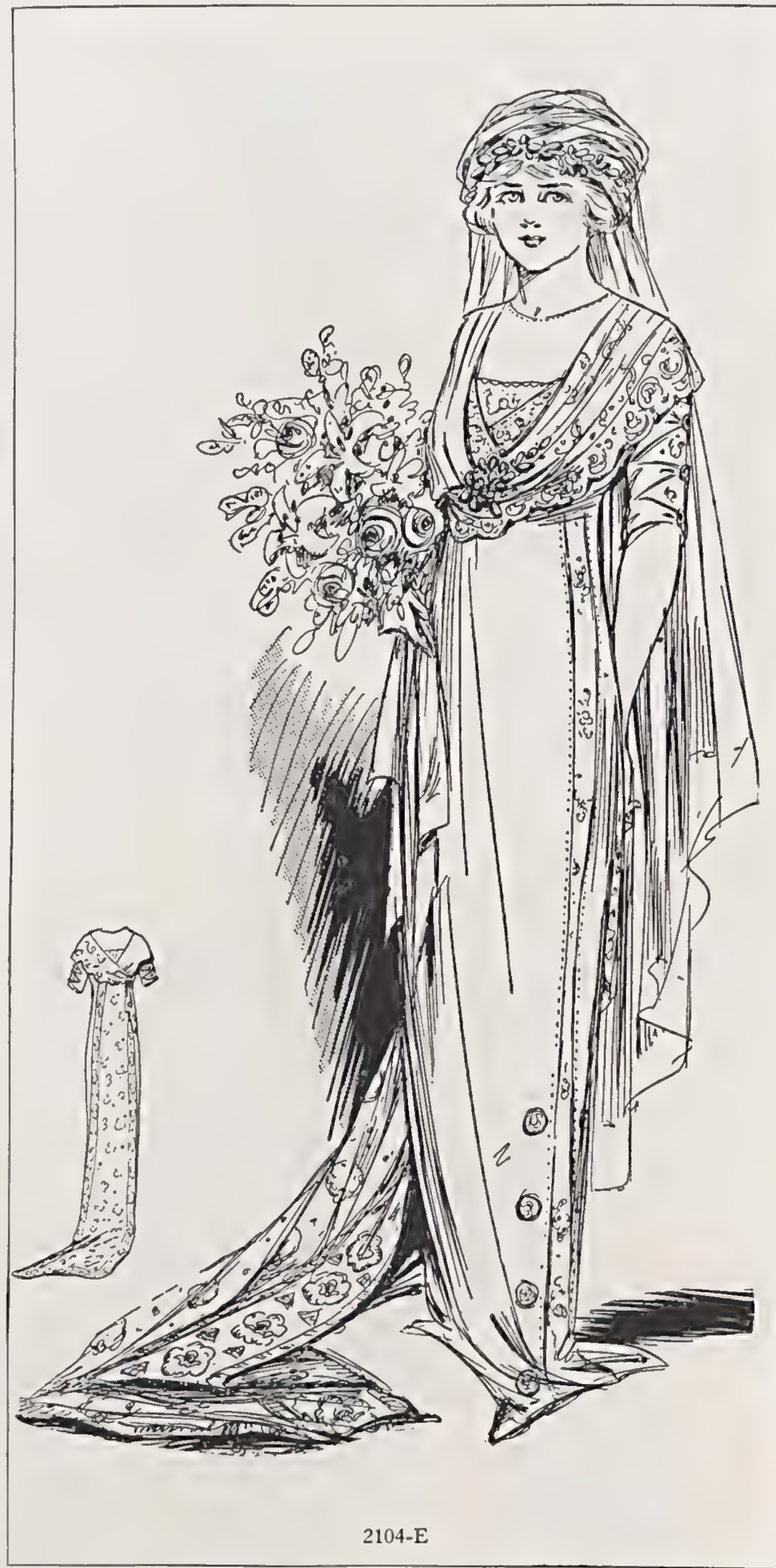
2120-E

has a side closing with a trimming of taffeta-covered buttons in groups. The skirt has a panel front, giving an effective play of lines. The same treatment is displayed in the full-length panel in back, which runs up on the waist. The skirt is banded at bottom with the striped taffeta, headed by a bias fold of the plain blue. The skirt measures two yards at bottom. The model, in medium size, requires 7 yards of taffeta, 36 inches wide; $1\frac{1}{2}$ yards of plain taffeta; $\frac{5}{8}$ of a yard of all-over lace. Price, 50 cents for waist or skirt.

No. 2065-E.—Young girl's frock of fine embroidered flouncing with touches of rose color displayed in the crush silk girdle, crochet buttons on the yoke and bordering bands of rose linen outlining the square neck, sleeves and skirt bottom. The model is designed with a deep yoke of the embroidered flouncing, showing a trimming line of buttons down the center. The skirt has a tunic effect of the embroidered flouncing, lengthened by a flounce of the embroidery, which is joined by an inset border of embroidery tucked in groups. The bottom of the skirt is banded in rose linen. The gown closes in the back. The model requires 6 yards of embroidered flouncing, 24 inches wide; 1 yard of rose linen, 36 inches wide; $\frac{3}{8}$ yard of silk, 24 inches wide. Sizes, 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2066-E.—Dainty frock in pink charmeuse with trimmings of self-plaitings and baby Irish lace. The bodice has a Dutch neck banded across the lower part with insertion. The drapery is laid in tucks across the front and finished with a sash bow in back. The upper part of the skirt is finely tucked. The bottom is finished with rows of puffings outlined with a plaiting. The model requires $5\frac{1}{2}$ yards of charmeuse, 44 inches wide; $1\frac{1}{4}$ yards of Irish lace, 3 inches wide; 1 yard of satin, 24 inches wide, for sash. Sizes, 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2067-E.—Frock of rose-colored chiffon, combined with blue charmeuse and trimmed with ruffles of filet lace caught with bands of rosebuds. Lace



2104-E

ruffles form the rounding bertha and pale blue charmeuse girdles the waist. The sleeves are finished with filet lace ruffles banded with charmeuse. Figured chiffon forms the upper part of the skirt, which is in pointed outline in front and is bordered by the lace caught with a trimming line of rosebuds. The lower part of the skirt is of charmeuse. The model requires $1\frac{1}{2}$ yards of figured chiffon, 44 inches wide; $3\frac{1}{2}$ yards of charmeuse, 44 inches wide; 7 yards of lace, 3 inches wide; 3 yards of rose trimming. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

No. 2068-E.—Smart frock in white piqué with trimming bands of Irish lace. The long lines of the frock are effectively contrasted with button-over tabs

at top and bottom, and a belt section at a low waist-line. The model requires 3 yards of piqué, 27 inches wide; 2 yards of Irish insertion; $\frac{1}{2}$ yard of lace, 2 inches wide, for collar; $\frac{3}{4}$ yard of edging for cuffs. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2069-E.—Simple model in crash with embroidered batiste collar and cuffs and low hung, patent leather belt. The smart waist is in coat effect with double-breasted closing and sleeves set in stitched armholes. The model requires 3 yards of crash, 36 inches wide; $\frac{1}{4}$ yard of batiste. Price 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2070-E.—Well-designed coat in pongee with trimmings of cream-colored



2106-E

corded silk. The coat is cut with a waist-line outlined by a cording. The collar, in round outline at back, runs into draping revers of different widths in front, the lower one following the side closing and hanging low in smart effect. One large button with loop fastens the coat. The model requires 3 yards of pongee, 27 inches wide; $\frac{3}{4}$ yard of corded silk. Price, 50 cents. Sizes, 4, 6, 8, 10 years.



2040-E



2103-E



2101-E

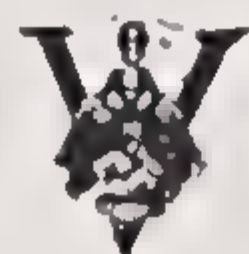


2099-E

No. 2071-E.—Child's rompers in linen prettily trimmed with embroidery. This model is very attractive in its simple designing. The square yoke is outlined with narrow bias folds of the material and embroidered in the lower corners. A pocket is attached below the belt at one side. The rompers close in back. The model requires 3 yards of linen, 36 inches wide. Price, 50 cents. Sizes, 2, 4, 6 years.

No. 2072-E.—Charming coat of all-over embroidered linen with a bordered design. The model is in kimono design. The side closing fastens with Irish crochet buttons and loops. The neck is quaintly finished with a plaited ruffle of fine net lace. The model requires 2 yards of bordered material, 36 inches wide; ½ yard of lace for frill; 4 frogs. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2073-E.—Boy's Russian blouse model with knickerbockers. This model is excellent for serge or linen with the round neck and side closing outlined with a suitable band trimming, 2 inches wide. The blouse is belted low, preferably with a belt of patent leather and a buckle. The model requires 3½ yards



VARIATIONS OF THE TUNIC WHICH CONTINUES ITS UNABATED POPULARITY WITH A DECIDED PREFERENCE FOR POINTS



of 36-inch material; 1¾ yards of banding. Price, 50 cents. Sizes, 2, 4, 6 years.

No. 2074-E.—Pretty frock of white piqué with plaited collar of fine hemstitched batiste and trimmings of corded loops and buttons. This model is designed in straight one-piece effect having a belt section low in front. The sleeves are cut in kimono fashion and are trimmed with cording and buttons, which also trim the side closing. The model requires 2 yards of 36-inch material, ¾ yard of plaited ruffling, 2 dozen yards of cording for loops and trimming belt section. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2075-E.—Dainty dress in fine batiste with trimmings of lace and fine tucking. The lace yoke is trimmed with insertion in pointed design, below which fine tucks give a pretty trimming effect. The skirt is finished with a lace-edged ruffle above which is a group of fine

tucks. The model requires 1¾ yards of batiste, 45 inches wide; 4 yards of insertion; ¾ yards of edging. Price, 50 cents. Sizes, 2, 4, 6 years.

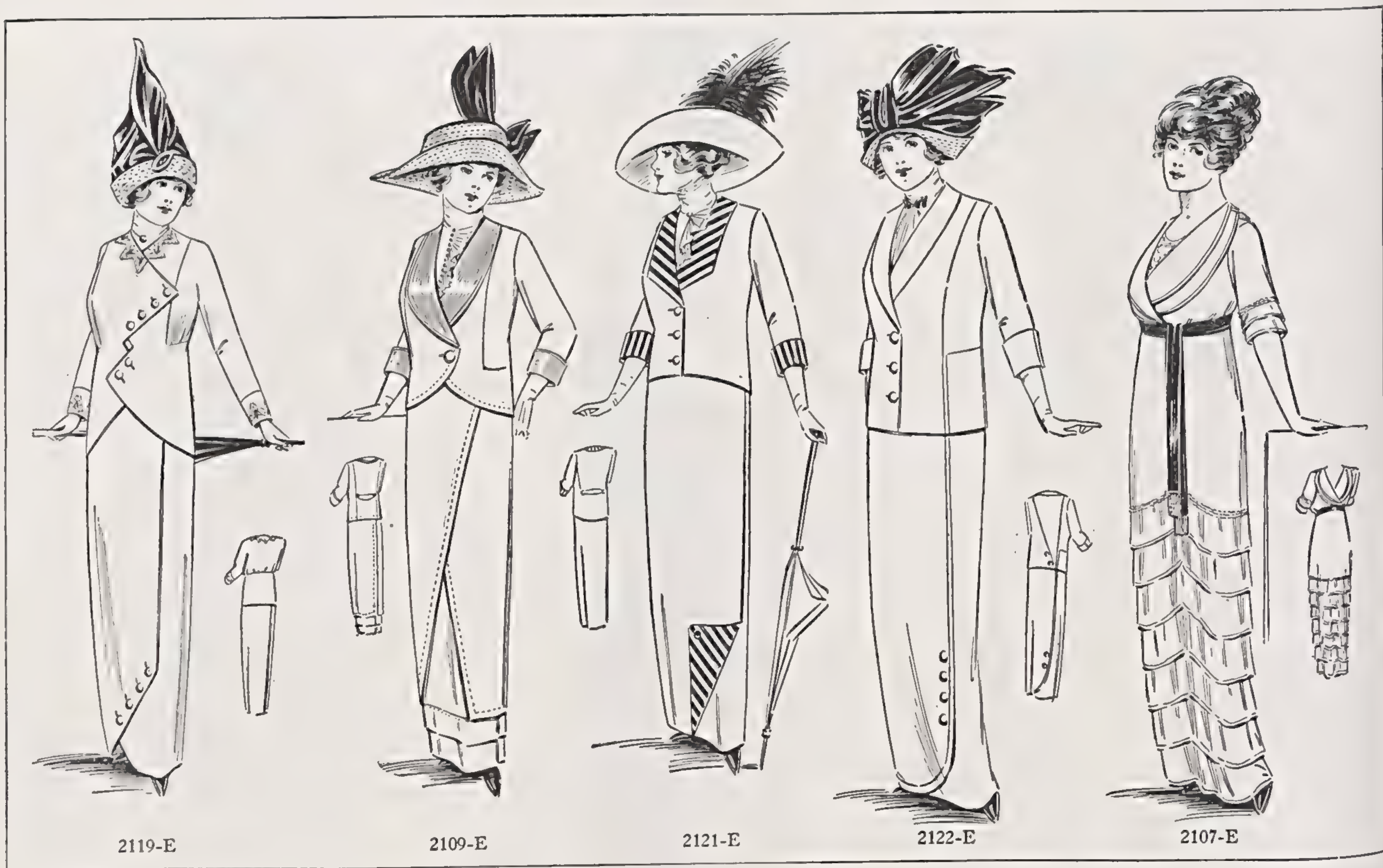
No. 2076-E.—Tunic frock in white chiffon voile with trimmings of macramé lace. The model is new and distinctive with its tunic effect of plaited chiffon voile, trimmed about the round neck and short sleeves with 2-inch lace, which also bands the undersleeves. The tunic is widely bordered with the lace which in a wider width bands the straight-hung skirt. The model requires 2½ yards of material, 44 inches wide; 1½ yards of lace, 6 inches wide; 1½ yards of lace, 3 inches wide; 1½ yards of lace, 2½ inches wide. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2077-E.—Attractive frock in piqué with trimmings of fine tucked batiste and a prettily draped girdle of rose-colored silk. Tab-like sections of

the tucked batiste are set in waist and sleeves. The silk girdle drapes up on one side in front and ends with a rosette. The neck and sleeves are finished with a frill of Valenciennes lace. The model requires 2½ yards of piqué, 27 inches wide; 1¼ yards of batiste, 45 inches wide; 1½ yards of lace; 1 yard of satin, 24 inches wide; 18 pearl buttons. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2078-E.—Polo coat model, suitable for cloth or linen, designed with the new cut sleeves running into the neck and outlined with stitching. The model is in strictly tailored effect, with stitched collar and revers, and a single-breasted closing fastening with two large pearl buttons, which also trim flaps of the side pockets. The model requires 3 yards of 24-inch material. Price, 50 cents. Sizes, 6, 8, 10 years.

No. 2079-E.—Simple frock designed in linen, with trimmings of Irish lace collar and cuffs, and sash girdle of blue ribbon. The model closes down the front and features two lines of tiny pearl buttons in trimming effect. Stitched darts at the neck fit the frock smoothly,



2119-E

2109-E

2121-E

2122-E

2107-E

front and back. The model requires $1\frac{1}{2}$ yards of linen, 27 inches wide; 1 yard of lace $2\frac{1}{2}$ inches wide, for cuffs and collar; $1\frac{1}{4}$ yards of ribbon for belt. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2080-E.—Well-designed coat model for cloth or wash fabrics. The model is cut with panel effects, front and back, having extensions belting the sides of the waist. The wide lace collar reaches the shoulders. The coat closes in single-breasted outline. The model requires $2\frac{1}{2}$ yards of 27-inch material; $\frac{5}{8}$ of a yard of all-over lace for the collar. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2081-E.—Model in white linen with embroidered trimming bands. A cord laces over the upper part of the side seams. The model is designed with a wide box-plait front and back, and is belted low with a stitched band of the material. The model requires 2 yards of linen, 36 inches wide; $1\frac{1}{2}$ yards of banding. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2082-E.—Smart coat designed in champagne corded silk with lace turn-over collar and cuffs outlined with satin. The sleeves are set in armholes outlined with a cording of the silk. The front closes with a trimming of buttons and corded loops. This same trimming is displayed on the sleeves. The back is belted and trimmed down the sides of the skirt with buttons and loops. The model requires $2\frac{1}{2}$ yards of corded silk, 24 inches wide; $\frac{3}{8}$ yard of satin, 19 inches wide; $\frac{3}{8}$ yard of lace, 19 inches wide; 1 piece of silk cord for loops; $3\frac{1}{2}$ dozen buttons. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2083-E.—Distinctive model designed in white piqué with border trimming of Irish lace outlining the wide, round collar and turn-back cuffs. The model features a deep vest of the piqué with the buttoned side of the closing turned back in revers effect. The

coat is belted low with a blue suède belt with pearl buckle. The model requires $3\frac{1}{2}$ yards of piqué, 27 inches wide; $1\frac{1}{2}$ yards of lace, 3 inches wide. Price, 50 cents. Sizes, 4, 6, 8, 10 years.

No. 2084-E.—Young girl's costume in white linen combined with embroidered linen and trimmed with wide bands of macramé lace. The waist is belted in soft silk and has a peplum attached. The girdle finishes with a bow and sash ends in back. The vest effect is of embroidered linen with trimmings of Valenciennes lace. A wide band of macramé borders the skirt above the bottom section, composed of the embroidered linen. The skirt is a 4-gored model which measures 2 yards around at bottom. The model requires $5\frac{1}{2}$ yards of linen, 36 inches wide; $1\frac{1}{4}$ yards of all-over embroidered linen, 2 inches wide; 7 yards of macramé lace, 3 inches wide. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

No. 2085-E.—Frock in blue serge with trimmings of black satin and vest of fine tucked batiste with side frill. The waist is cut with the new large armhole and the long sleeves are slashed to cuff depth and trimmed with narrow ruffles of plaited batiste and tiny satin bows. The collar is of heavy allover lace, bordered in fine batiste. The skirt is a three-gored model with the closing in front. Buttons and loops trim the stitched border in narrow panel effect which runs into the bottom flounce section. Price, 50 cents for waist or skirt. The model requires 4 yards serge, 50 inches wide; $\frac{1}{2}$ yard of batiste, 45 inches wide; 1 yard of satin, 24 inches wide. Sizes, 14, 16, 18 years.

No. 2086-E.—Effective blouse designed in gray charmeuse combined with heavy écru lace and trimmed with bands of black velvet. The lower part of the waist is bordered in lace under which run the black velvet bands bordering the closing. A bow of black velvet trims the neck and the lace sleeve cuffs. The

model requires in medium size, $1\frac{1}{2}$ yards of charmeuse, 44 inches wide; 1 yard of allover lace, 19 inches wide; $1\frac{1}{2}$ yards of black velvet, 2 inches wide. Price, 50 cents.

No. 2087-E.—Blouse designed in linen with trimmings of allover embroidery. The model is cut with sleeve caps in kimono fashion, which are slashed to display the under-sleeve of the embroidered linen. The collar and inset piece at the lower part of the waist are of embroidered linen. Button tabs along side the inset piece run over onto the crush

girdle of silk. The model requires, in medium size, $1\frac{1}{2}$ yards of linen, 36 inches wide; 1 yard of allover embroidery, 19 inches wide; $\frac{1}{2}$ yard of silk, 24 inches wide for girdle. Price, 50 cents.

No. 2088-E.—Negligée in rose charmeuse with draping collar and cuffs of tucked batiste and insertion. The model closes over to one side and is girdled high with soft satin which hangs a tasseled end down one side. The model requires, in medium size, 4 yards of charmeuse 44 inches wide; $\frac{3}{4}$ yard of fine batiste, 36 inches wide; $3\frac{1}{2}$ yards of lace insertion; 3 yards of lace edging; 1 yard of satin, 24 inches wide, for sash girdle. Price, \$1.

No. 2089-E.—Dainty nightgown in fine batiste with trimmings of embroidery and lace edging. The one-piece model has short sleeves slashed at the sides and trimmed with lace. The V-shape neck is finished with a bow of ribbon. The side slashes at bottom are outlined with lace. The model in medium size requires $4\frac{1}{4}$ yards of 36-inch material; $3\frac{1}{2}$ yards of lace edging; $\frac{3}{4}$ yards of ribbon. Price, 50 cents.

No. 2090-E.—Well-cut combination corset cover and underskirt of fine batiste with trimmings of lace and insertion. The top of the corset cover and yoke of the skirt are outlined with insertion in the Greek key design. The flounce attached to the yoke is slashed at the sides over an inset section and outlined with lace edging. The closing is in back. The model requires $3\frac{1}{2}$ yards of 36-inch material; 12 yards of insertion; 6 yards of edging. Price, \$1.

No. 2091-E.—Smart riding coat model in tan covert. The model is designed in regulation mannish style with coat sleeves and single-breasted closing. The coat is semi-fitting with side seams running into the shoulders in back. The center back is seamed and opened part way down. This coat design is excellent



2108-E

for cloth or crash riding costumes. The model requires, in medium size, 4 yards of covert cloth, 44 inches wide. Price, \$1.

No. 2092-E.—Smart frock in brown linen with soutache embroidery and collar ruffle of deep écru net. The model is designed with a bib front reaching to the neck and buttoning down one side. The round collar is of linen embroidered in soutache braid and having an overlay collar of fine, plaited net. The belt has a plastron front and back of linen embroidered in soutache. The skirt has a wide front breadth down one side of which the closing is effected with 5 buttons and loops of linen. The skirt is a 4-gored model and measures 2 yards around the bottom. The model requires $4\frac{1}{2}$ yards of linen, 36 inches wide; 2 pieces of soutache braid; $\frac{3}{8}$ of a yard of plaited net. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

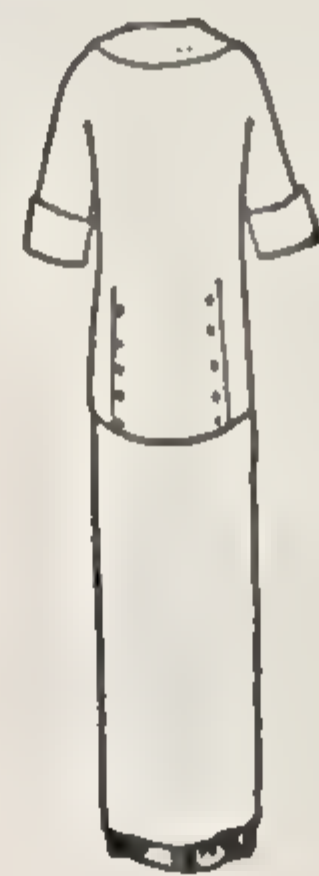
No. 2093-E.—Dainty frock of linen with an embroidered, scalloped front closing and sleeves and plaited collar ruffle of embroidered batiste. The scalloped closing line makes a jog on the waist. The black velvet bow at the neck has ends caught under the three upper scallops below which they hang out. The waist is belted back and sides with a two-inch band of linen which runs under slits in front. The model



2097-E



2098-E



2102-E



TRIUMPHS IN TAILORED COSTUMES THAT COMBINE THE NEW, SMART VAGARIES OF CUT AND TRIMMING

requires $3\frac{3}{4}$ yards of linen, 36 inches wide; $\frac{3}{8}$ yard of embroidered batiste, 36 inches wide; $\frac{3}{4}$ yard of black velvet, 2 inches wide. Price, \$1. Sizes, 14, 16, 18 years.

No. 2094-E.—Distinctive suit of white linen with trimmings of macramé lace and embroidery in Delft blue worsted. The coat is cut with a low closing outlined by wide bands of macramé lace. The plain sleeves, deeply banded with the lace, are set in stitched armholes. The coat has a 2-inch belt of the linen fastening a little to one side with Irish crochet ornaments. A trimming of Delft embroidery is featured in inset pieces on the sides of the coat above the belt which runs down in back and borders a square of linen. The skirt is a 3-gored model and measures 2 yards at bottom. The model requires 5 yards of linen, 36 inches wide; 4 yards of lace. Price, 50 cents for skirt or coat. Sizes, 14, 16, 18 years.

No. 2095-E.—Attractive frock of striped voile with trimmings of taffeta and a V-shaped yoke of fine mull and embroidery. The surplice closing is outlined with folds of taffeta and the three-quarter sleeves, cut in kimono fashion with the bodice, have double, turn-back cuffs of taffeta, finished with plaitings of fine lawn. The waist has three taffeta buttons fastening low the diagonal closing. The sides and back of the waist are bordered with a section of the voile showing the stripes running horizontally. The skirt has a diagonal line in front

ornamented with three buttons and loops, below which is a trimming of taffeta plaiting. The model requires 4 yards of voile, 40 inches wide; $1\frac{1}{2}$ yards of taffeta, 36 inches wide; 1 yard of plaiting. Price, 50 cents for waist or skirt.

No. 2096-E.—Well-cut coat model, suitable for the spring materials of serge or taffeta as well as the new Turkish toweling and crashes. The coat is designed with single-breasted closing buttoned full-length. A raised waist-line is simulated by rows of stitching across the front and sides; stitching also trims the cuffs. The skirt is a 4-gored model which closes to one side in front and measures $2\frac{1}{4}$ yards around at bottom. Five buttons give a trimming effect at the lower part of the stitched closing line. The model in medium size requires $6\frac{1}{2}$ yards of 36-inch material. Price, 50 cents for coat or skirt. Sizes, 14, 16, 18 years.

No. 2097-E.—Distinctive suit model for serge or linen, smartly designed with trimming bands of the cloth, soutache embroidered, or with bands of heavy lace. The well-cut coat is in single-breasted closing with rounding fronts. A vest is displayed in accord with one of the latest features in French modes. The draping revers, widening out from the round collar, have broad ends banded across with the trimming. The same design is employed for the cuffs of the sleeves which are set in stitched armholes and have ruffles of fine net. The coat is belted by a stitched band of the

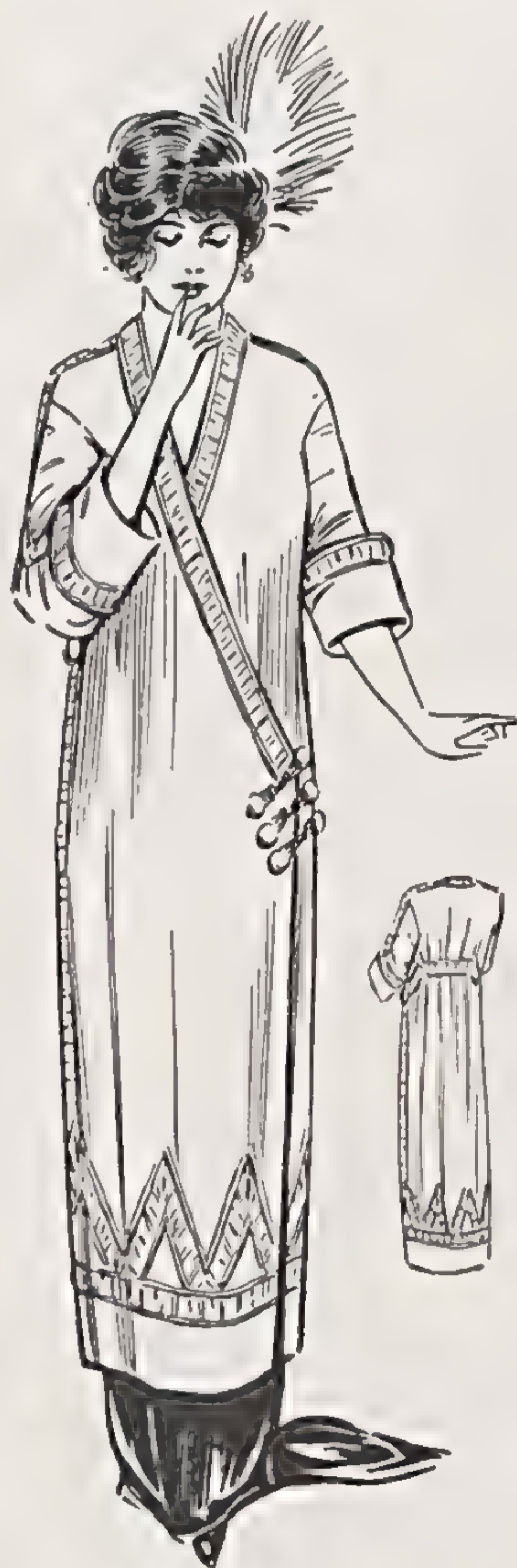
suiting material which crosses the front in buckle effect, running into slits to be featured again across the back to catch in the slight fullness. The skirt measures $2\frac{1}{4}$ yards at the bottom and opens at left side of front panel. It is a 4-piece model with a stitched panel front and back, banded at bottom with a trimming band. The model requires in medium size, $4\frac{1}{2}$ yards of 44-inch material; $\frac{5}{8}$ yard of 36-inch material for vest; $2\frac{3}{4}$ yards of 36-inch material for lining; $1\frac{1}{2}$ yards of trimming bands; $\frac{5}{8}$ yard of plaited net for sleeves. Price, 50 cents for coat or skirt.

No. 2098-E.—Effective suit model for taffeta or linen crash, featuring a cut-away coat and draped skirt. The full length opening of the coat discloses a triangular section of the waist which is repeated in the V-inset on the top of the skirt. The skirt is a three-gored model with a long tunic having a raised outline in front and one side draping over the other and trimmed with buttons. The lower flounce section and V-inset are of a contrasting fabric which may be used for a waist, making a three-piece costume. No waist is given with this suit pattern. The skirt measures 2 yards at bottom and closes in front. The model requires in medium size, $4\frac{3}{4}$ yards of 44-inch material; $1\frac{1}{4}$ yards of 36-inch trimming material; $2\frac{3}{4}$ yards of 36-inch lining. Price, 50 cents for waist or skirt.

No. 2099-E.—Draped evening gown of pink chiffon veiling, a spangled silver tunic with a plaited skirt flounce of



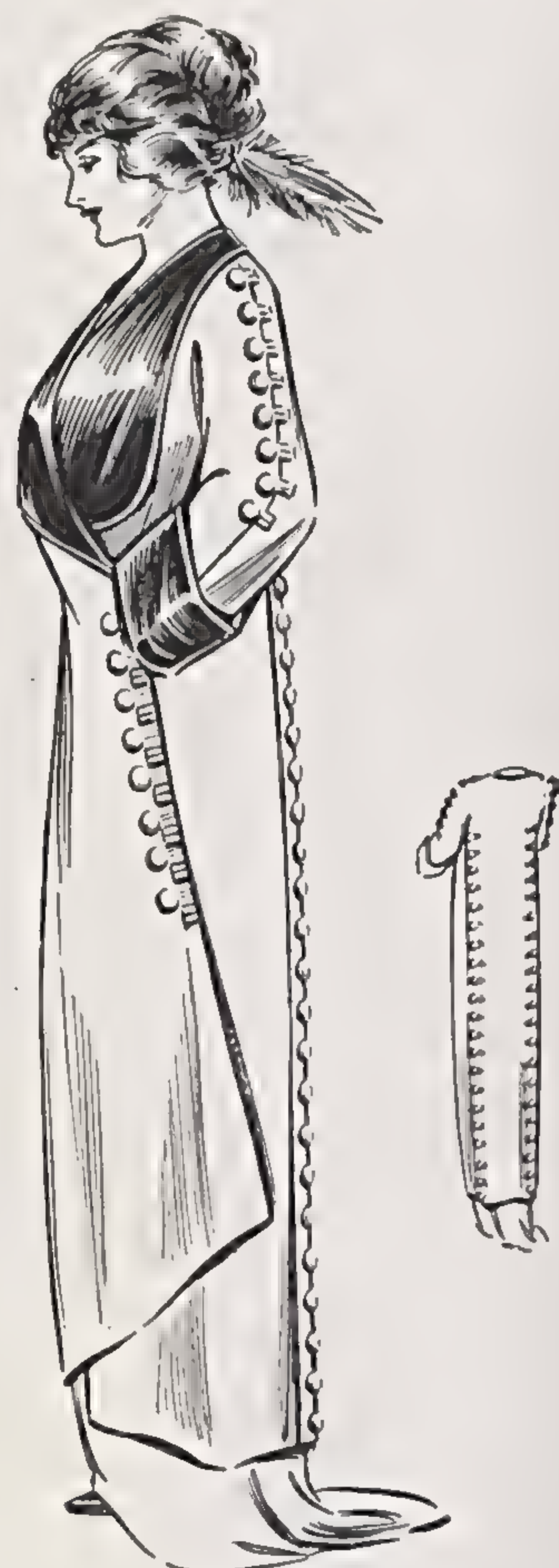
2048-E



2061-E



2062-E



2037-E

charmeuse. Folds of the chiffon, outlined with silver edging, trim the surplice-lined bodice and the skirt drapery at one side hangs in a pointed end with silver tassel. The bottom of the skirt is finished with a silver fringe. The model requires, in medium size, $5\frac{1}{2}$ yards of charmeuse, 44 inches wide; $2\frac{1}{2}$ yards of chiffon, 44 inches wide; 2 yards of silver fringe; 2 yards of silver edging. Price, 50 cents for waist or skirt.

No. 2100-E.—Good-looking costume of dotted voile combined with black charmeuse and having a turn-over collar of embroidery and trimming lines of buttons. The waist has a hemstitched plait down each side. Black charmeuse forms the wide girdle and deep bottom flounce of the skirt. A simulated side slash on the skirt is outlined with small buttons which, with cord loops, form a trimming in plastron effect on the lower part of the waist. The skirt closes in back and measures 2 yards around the bottom. The upper part is built on a 2-gored model and is lengthened by a flounce section. The model, in medium size, requires $3\frac{3}{4}$ yards of 44-inch voile; $1\frac{1}{4}$ yards of 44-inch charmeuse; $\frac{1}{2}$ yard of embroidery for collar. Price, 50 cents for waist or skirt.

No. 2101-E.—Draped evening gown of peachblow charmeuse combined with brocaded satin in deep apricot and gold. The lower part of the bodice is draped with wide crossing bands of Venise lace. The brocaded satin, in one-sided tunic effect, is draped up over one shoulder and caught at the waist-line on the opposite side with an ornament of gold cord. The other side of the waist is veiled in flesh-colored chiffon covering the shoulder and forming a sleeve drapery. The model requires, in medium size, 4 yards of charmeuse, 44 inches wide; $2\frac{3}{8}$ yards of brocaded satin, 24 inches wide; 1 yard of chiffon, 44 inches wide; 1 yard of gold for cord ornament. Price, \$1.

No. 2102-E.—Smartly designed suit of blue serge with black satin inlay square

collar, satin-striped belt and trimming lines of buttons. The sleeves are designed with cap section and have deep cuffs. The skirt is a 4-gored model with wide front and back breadths, and plaits laid in at the sides. The skirt measures 2 yards around the bottom and closes at the side. The model requires, in medium size, 5 yards of 44-inch ma-

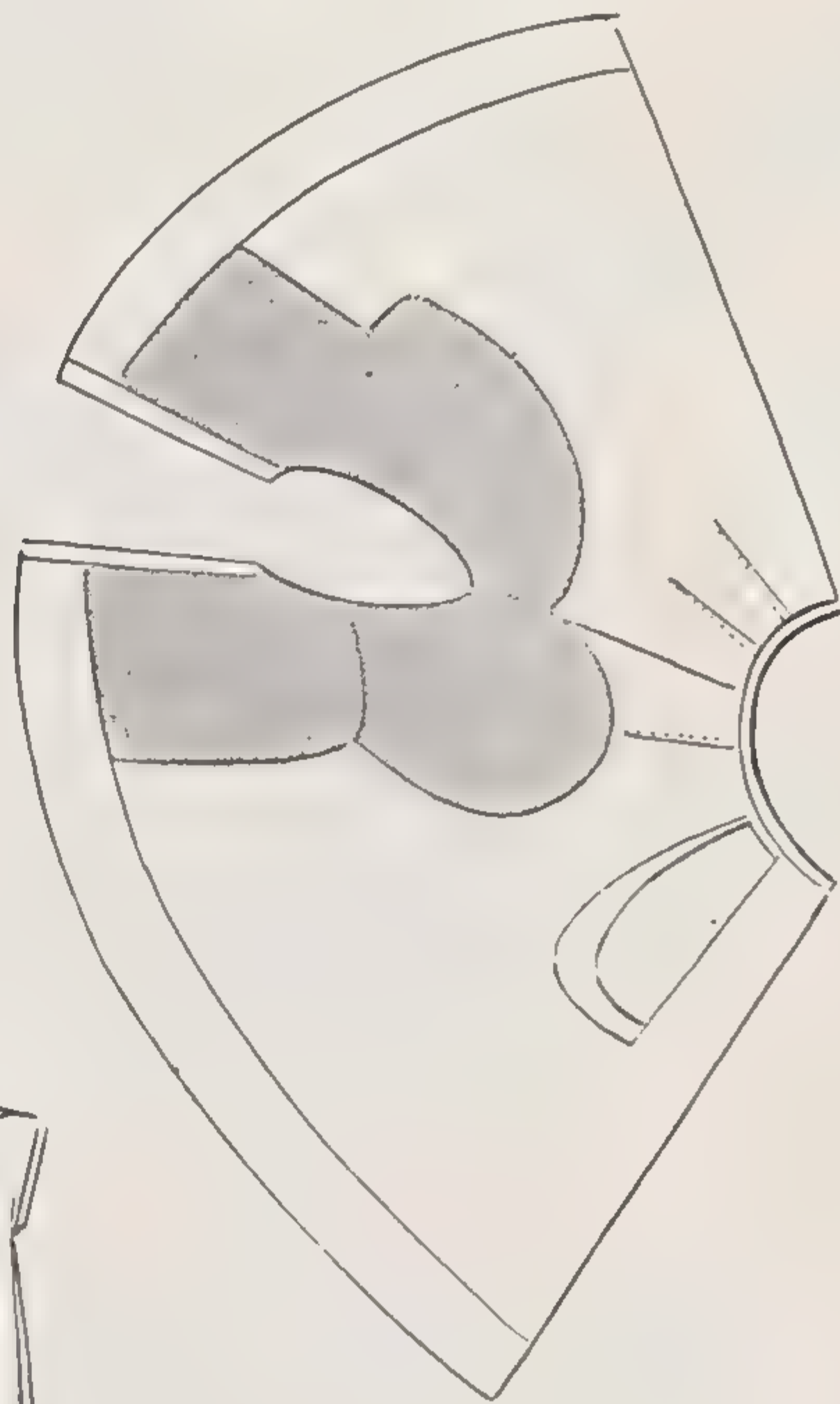
terial; 1 yard of 36-inch satin, for trimming; $2\frac{1}{2}$ yards of 36-inch lining. Price, 50 cents for coat or skirt.

No. 2103-E.—Evening gown of pale yellow charmeuse with trimmings of gold-spangled chiffon and Lierre lace. The spangled chiffon drapes the waist with a deep V decolleté and is slashed

over the shoulders, displaying the Lierre lace. The charmeuse foundation skirt has draping bands crossing in front. The chiffon over-drapery is edged with gold fringe outlining the train which has back and side pointing ends. The model requires, in medium size, $4\frac{1}{2}$ yards of charmeuse, 44 inches wide; 1 yard of all-over embroidered chiffon, 44 inches



2091-E



2118-E



2118-E

wide; 3 yards of plain chiffon, 44 inches wide; 1 yard of all-over lace; 6 yards of fringe. Price, 50 cents for pattern of either waist or skirt.

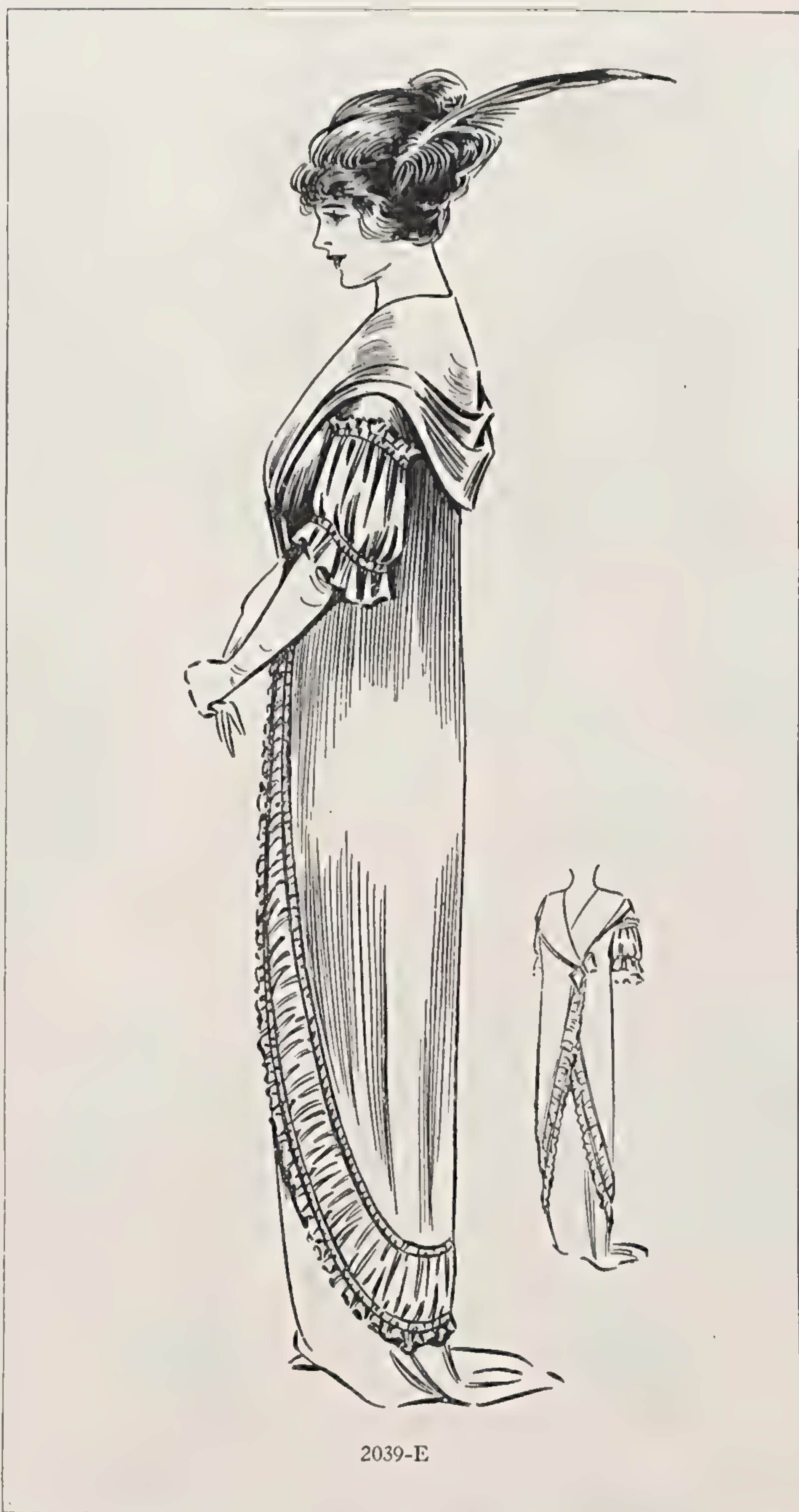
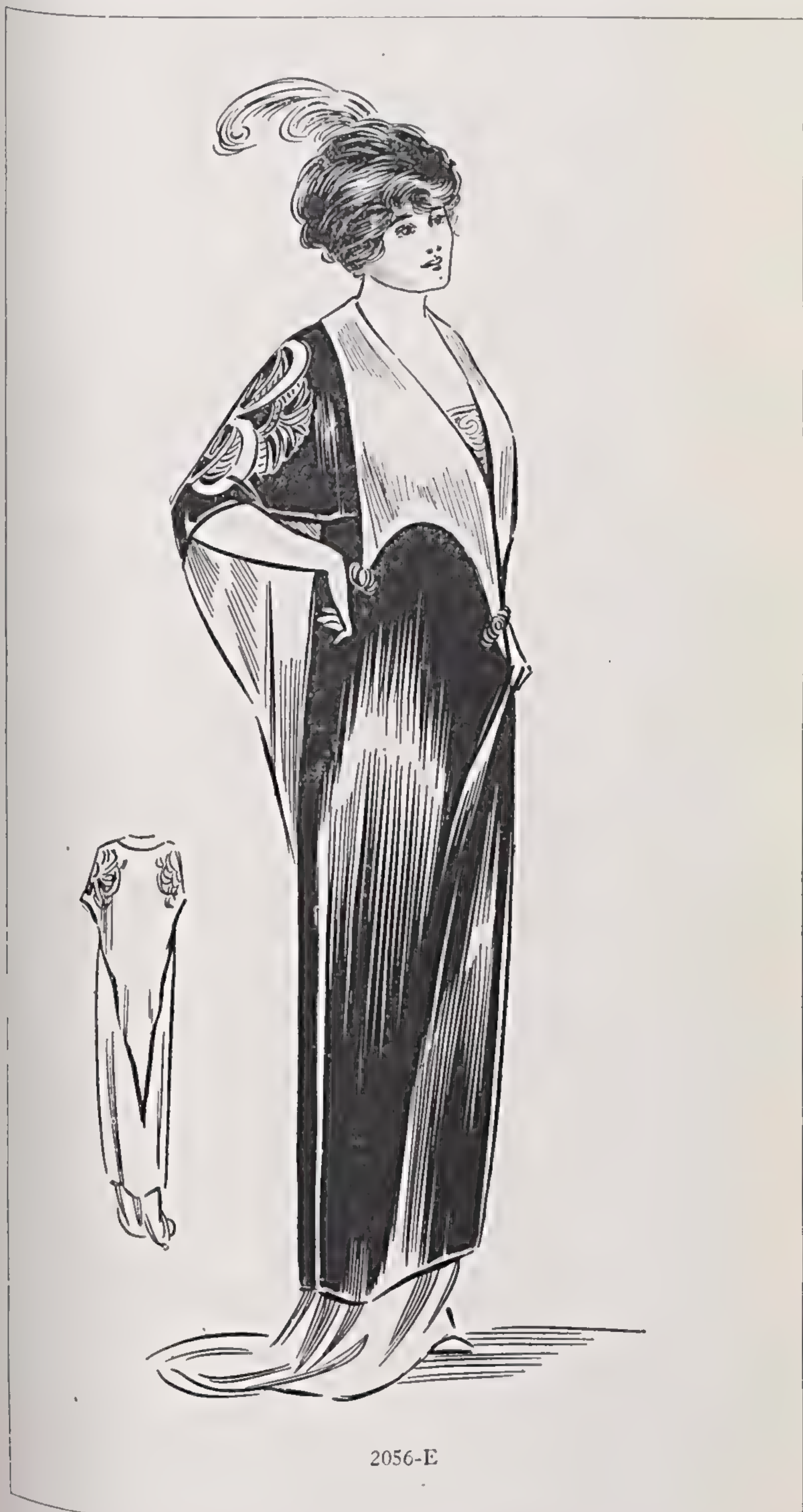
No. 2104-E.—Wedding gown of white satin with drapery of Duchess lace and train of silver and pearl brocaded satin. The bodice is draped with Duchess lace down one side, back and front. The draped V-inset is of embroidered satin. The sleeves have pointing tabs of satin caught with pearl ornaments over a lace undersleeve. The skirt has a side strip of the brocaded satin with three pearl ornaments at the bottom. The square train of allover brocade, bordered with an outlining border, is hung from a raised waist-line. The train measures one yard on the floor. The model requires, in medium size, 7 yards of Duchess satin, 36 inches wide; $1\frac{1}{2}$ yards of Duchess lace, 6 inches wide; 3 yards of silver brocade, 36 inches wide; 5 yards of silver border. Price, \$1.

No. 2105-E.—Frock in soft taffeta with trimmings of fine net and embroidery. The waist has a slight fullness over the shoulders caught with tiny loops and buttons. The V-shaped yoke points

into a plastron of embroidery, which is draped up on the lower part of the waist. The skirt is slightly gathered at the waist-line and cut in deep yoke effect, lengthened to a tunic depth where it softly fulls over the lower flounce section. This latter measures two yards around the bottom. The model, in medium size, requires 5 yards of taffeta, 36 inches wide; $\frac{1}{2}$ yard of embroidered material, 7 inches wide. Price, 50 cents for waist or skirt.

No. 2106-E.—Quaint frock of pink chiffon with an over-bodice of taffeta and trimmings of net plaitings with lines of rosebuds. The taffeta waist is in bolero design, draping up over net ruffles, and forms a rounding coat-tail effect in back. The chiffon skirt drapes up in front over three ruffles of net. The model requires, in medium size, $3\frac{3}{4}$ yards of chiffon, 44 inches wide; 2 yards of taffeta, 36 inches wide; $1\frac{1}{2}$ yards of net, 45 inches wide; 7 yards of rosebud trimming. Price, 50 cents for waist or skirt.

No. 2107-E.—Charming frock of taffeta with a skirt designed with a series of shallow scalloped flounces with corded



outline and the bodice with draping, double revers. The V insets back and front are of heavy lace. The ruffles mount high on the skirt and are bordered with a similar double ruching. The waist is girdled in two-inch wide black velvet ribbon, which hangs fringed ends at one side in front. The skirt is a four-gored model and measures 2 yards at the bottom. The model requires, in medium size, 7 yards taffeta, 36 inches wide; $2\frac{1}{4}$ yards of velvet ribbon, 2 inches wide; $\frac{1}{4}$ yard of lace, 6 inches wide. Price, 50 cents for waist or skirt.

No. 2108-E.—Chic jacket in taffeta designed to be worn with frock No. 2107-E to complete a three-piece costume. A round yoke effect is outlined by a band of the trimming, which also edges the broad fronts, reaching out to the shoulder and forming a single-breasted closing, cutting away at bottom. The sleeves are cut in one piece with the under-arm sections of the coat and outlined by the corded puffs. The model requires, in medium size, 3 yards of 36-inch taffeta; $\frac{1}{2}$ yard of plaited net, 3 inches wide, for ruffles. Price, 50 cents.

No. 2109-E.—Well-cut suit adapted for any of the new spring or summer materials. The coat fastens low with one button and rounds away after the smartest French modes. The upper part of the skirt drapes over in a diagonal line featuring a V inset in front above the two folds which form the bottom of the skirt. The skirt measures $2\frac{1}{4}$ yards at bottom. It is a two-piece model with stitched seam running to the top fold in back. The model requires, in medium size, $4\frac{1}{2}$ yards of 50-inch material; $\frac{3}{4}$ yard of 36-inch satin. Price, 50 cents for coat or skirt.

No. 2110-E.—Three-piece combination of corset cover and underskirt in one-piece model with drawer sections inside. The back is in one piece with opening down the center. The drawer sections are attached at a low waist-line. The model requires, in medium size, 3 yards of 36-inch material; $3\frac{1}{2}$ yards of flouncing for skirt bottom. Price, 50 cents.

No. 2111-E.—Blouse of chiffon designed with groups of tucks and run through with ribbon. The collar and



undersleeves are of allover embroidery. A spray of satin rosebuds in the color of the trimming bands forms a finish at the throat. The slightly bell-shaped sleeves are set in armholes. The two rows of ribbon run under the lines of tucking. The model requires, in medium size, 2 yards of chiffon, 44 inches wide; $4\frac{1}{4}$ yards of satin ribbon, 2 inches wide, for bands and roses; $\frac{1}{4}$ yard of allover embroidery. Price, 50 cents.

No. 2112-E.—A blouse in soft taffeta with vest of tucked chiffon and trimming lines of fine silk braid. The model has a group of tucks on each side in front and two in back. The closing is to one side in front. The collar, revers and cuffs are outlined with silk braid. Three buttons trim the lower part of the bodice on either side the vest front. The model requires $2\frac{1}{2}$ yards of taffeta, 36 inches wide; $\frac{1}{2}$ yard of tucked chif-

fon, 19 inches wide; $2\frac{1}{2}$ yards of fine silk braid. Price, 50 cents.

No. 2113-E.—Smart six-gored skirt model cut on the latest lines. The back and front are in panel effect, and an inverted plait stitched far down is featured at each seam. The model is slightly high-waisted and measures two yards at bottom. The opening may be in front or back. The model, in medium size, requires, $2\frac{3}{4}$ yards of 44-inch material. Price, 50 cents.

No. 2114-E.—Good-looking two-piece skirt model with stitched plaits running down the center of front and back. A trimming line of buttons runs down either side seam. The skirt is slightly high-waisted and measures two yards at bottom. The model, in medium size, requires $2\frac{1}{2}$ yards of 50-inch material. Price, 50 cents.

No. 2115-E.—New tunic-top model lengthened by a straight flounce section. The upper part is a four-gored model with stitched panel sections front and back. The flounce section is cut in two pieces and trimmed down the front with a single row of buttons. The back panel has two rows of buttons. The skirt is slightly high-waisted. The model requires, in medium size, $3\frac{1}{2}$ yards of 44-inch material. Price, 50 cents.

No. 2116-E.—Distinctive skirt model with four-gored upper section, to which is attached a plaited flounce. The upper part of the skirt has a front and back panel, the former trimmed at top with a double row of buttons. The skirt is slightly high-waisted and measures two yards at bottom. The model requires, in medium size, $2\frac{3}{4}$ yards of 44-inch material. Price, 50 cents.

No. 2117-E.—Well-cut blouse of linen,

FOR GIRLS OF SIXTEEN GOOD
FORM REQUIRES THE UNEXAG-
GERATED LINES SHOWN HERE

silk or French flannel, designed in mannish effect. The model is strictly tailored with shallow yoke back and front and sleeves set in the armholes without fullness, and finished with regulation cuffs. The back has a center box-plait, and in front there is a breast-pocket on the left side. The model requires, in medium size, 3 yards of 36-inch material. Price, 50 cents.

No. 2118-E.—Smartly designed riding habit for side saddle. The single-breasted coat is semi-fitted with sleeves set in without fullness in mannish effect. The two-gored skirt is a safety model. It is fitted at the top with darts. The opening is to the left side of the front. The seat of the skirt (illustrated) is reinforced with suède. The model requires, in medium size, $4\frac{1}{2}$ yards of material, 52 inches wide; 2 yards of suède, 18 inches wide. Price, 50 cents for coat or skirt.

No. 2119-E.—Cleverly designed model in taffeta with lace in pointed outline forming a trimming for collar and cuffs, and featuring the new skirt slashed up slightly in front. The coat is oddly cut with a diagonal closing effected with a notch part way down and fastening with corded taffeta loops and buttons. The side seams run to a high waist-line, which is featured at the sides and back. The skirt, which measures two yards at bottom, folds over to the one side in front, carrying out the line of the left-side seam on the coat and runs off into a diagonal line at bottom, trimmed with loops and buttons and forming one side of the slight slash in front. The skirt is a two-gored model and closes to one side in front. The model requires, in medium size, $5\frac{1}{2}$ yards of 36-inch material; $1\frac{1}{4}$ yards of lace, 3 inches wide, for trimming collar and cuffs. Price, 50 cents for waist or skirt.



2038-E



2046-E



DANCING FROCKS, A SPRING TAILOR-MADE AND A MORNING DRESS FOR THE YOUNG GIRL'S WARDROBE—TWO EASILY MADE NEGLIGÉES

No. 2120-E.—Frock of rose-colored voile draped over a trailing hem of black charmeuse and trimmed with lace ruffles. The round décolleté waist is finished with a lace ruffle, and the overskirt drapery, pointing in front over the black charmeuse skirt bottom, is banded in satin and edged with lace. The model requires, in medium size, $3\frac{1}{2}$ yards of figured voile, 44 inches wide; $1\frac{1}{2}$ yards of black charmeuse, 44 inches wide; $4\frac{1}{2}$ yards of lace. Price, 50 cents for waist or skirt.

No. 2121-E.—Good-looking model effective in the reversible materials of silk or linen, and also attractive in serge with trimmings of striped taffeta. The smart coat is cut with a single-breasted closing and deep revers. The three-quarter sleeves have cuffs of striped silk. The back of the coat is cut with seams starting at the waist-line and running to the shoulders. Across the back, the coat has a belt of the trimming material, which is finished at either end with but-

tons. The skirt is a three-gored model, and measures $2\frac{1}{4}$ yards at bottom. The lower-left corner of the front breadth folds over, displaying the striped backing of a double-faced material, or it may be faced with a contrasting trimming fabric. The closing is effected at the left side. The model requires, in medium size, $4\frac{3}{4}$ yards of 44-inch, double-faced material or $4\frac{3}{4}$ yards of 44-inch serge, and 1 yard of 36-inch taffeta. Price, 50 cents for waist or skirt.

No. 2122-E.—Modish suit designed in Turkish toweling. The coat is of simple but distinctive design, the back panel having a diagonal line with buttons at the lower end. Lower side gores are set on just back far enough from the side seams to carry up the fold effect which trims the skirt. This latter measures two yards at bottom, and is a four-gored model opening at the side front. The model requires, in medium size, 5 yards of 42-inch material. Price, 50 cents for waist or skirt.

ettes. This is the era of elegant brocades, lovely pompadour silks, rich surahs and soft, supple taffetas—all enjoying a timely revival for the adaptations of new modes from the bygone days that are inspiring the designers.

THREE-PIECE SUIT IN TAFFETA

Happily enough, these modes are within reach of the woman who is ambitious enough to assist with, or direct the making of her wardrobe. Once hav-

ing decided upon what she needs for the spring and summer outfit, the matter of selecting models and materials confronts her. Almost invariably she will decide upon at least one taffeta frock. Not only is this a requisite of the modish wardrobe, but because of its inclusive utility it makes an especial appeal to the woman of a limited wardrobe; usually one ends by deciding to have a jacket, too, or a three-piece suit. A charming costume would be one of

A WARDROBE FROM VOGUE PATTERNS

THE problem of planning the spring and summer wardrobe is fairly disconcerting because of the wealth of modes and materials from which to choose. These wonderful new materials and charming models, the results of the great designers' ablest talents, combine most happily to offset each other.

The new fabrics for tailored suits are unusually smart and distinctive. Linen suitings are, as they should be for the best tailored effects, heavy, coarse or loosely woven and of a body ensuring a well-setting suit. The ubiquitous blue serge with its woven stripes or white hair-lines divides honors with the wool

Bedford cords in two-colored effects, which are extremely modish this season. Soft taffeta is the fabric *par excellence* for the formal tailleur. It comes in any number of effects, such as shot, glacé, chameleon, striped and hair-lined in white.

Wonderfully effective are the dress fabrics in soft crêpe weaves, oftentimes with charming bordered effects. Voiles, marquisettes and chiffons were never lovelier than in their latest form. Many of them are covered with allover designs in eyelet work and are finished with deep borders. St. Gall embroidery in primary colors is another effective treatment of these new voiles and marqui-

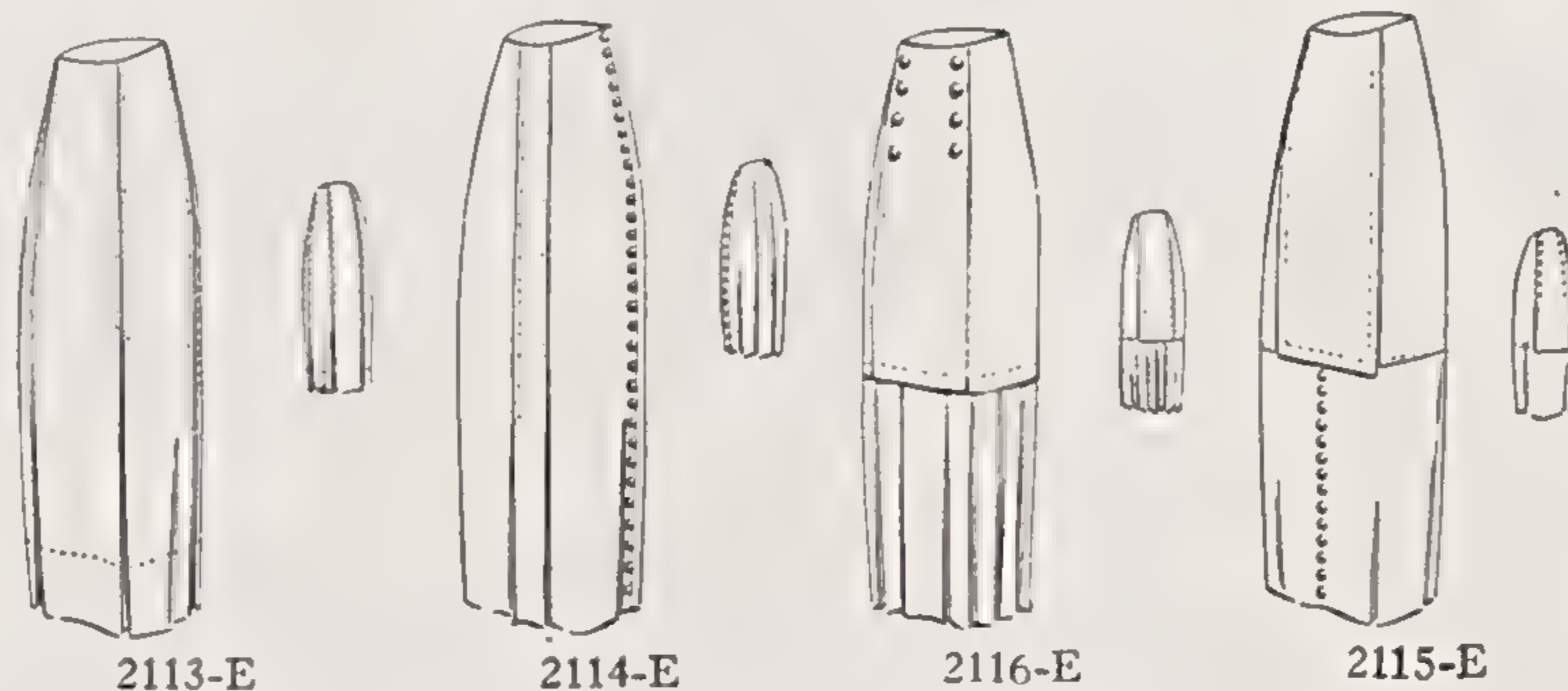




changeable blue and green taffeta—green is especially good this season—designed in such a model as that illustrated in 2107-E and the jacket of 2108-E. The frock, with its tier of scant, scalloped flounces with corded edges, is exceedingly modish. The waist is draped in surplice fashion, and the velvet girdle with its tasseled ends adds a French touch; indeed the whole costume is adapted from one of the smartest models just produced by a celebrated French house. Lovely Venise lace forms a V inset in front and back. The jacket model with its cutaway fronts and outlining puffings is quaint and attractive. Particularly smart is the round yoke, which is a new and distinctive touch in the modes. The Venise lace collar adds a new, old-fashioned touch.

TAILLEUR OF WHIPCORD

Excellent for the cloth suit, which is preferably of whipcord this season, is the model shown in 2190-E. Whipcord comes in any number of two-toned stripings, but probably the most popular and spring-like is a cool, black and white pattern. The coat shows revers and cuffs, which might be of black satin, and later changed for others of white



EFFECTIVE NEW MODELS FOR THE INDISPENSABLE SEPARATE BLOUSE—FOUR SKIRTS THAT MAY BE DEVELOPED IN WASH FABRICS, AND LINGERIE OF ESPECIAL DESIGN AND CUT



linen agaric cloth or ratine. The model is smartly designed with cutaway fronts and is fitted with seams running to the waist-line; below these the coat wraps the hips closely. This cut, with its full-length fronts and raised waist-line at the side and back, giving the effect of a peplum, is extremely becoming. The skirt is an excellent model which drapes in front in a diagonal line with a V inset in the resulting opening. The skirt is finished at the bottom with two folds, after a recent conceit of a well-known French designer.

THE SPRINGTIME FROCK OF TAFFETA

Of course one must have a spring frock for the luncheon and bridge parties which are given after Easter. The new glacé taffetas in figured design are especially lovely for such a gown. A fetching frock could be developed in a silvery white taffeta finely lined in tiny squares and shot with small sprays of apples tinted in French pinks with green foliage. Nothing more charming and spring-like could be devised. Model No. 2100-E would be charming in such a silk combined with black charmeuse, which would be used for the skirt bottom and deep girdle. The neck is finished



2036-E



2090-E

2110-E

2089-E



2117-E

with a quaint lace collar and black bow. The tunic rounds up in front and is finished to one side under a row of tiny, black crochet buttons with green satin acorn centers. These buttons, with loops of black silk, trim the lower part of the bodice, which is draped up in a rounding point to correspond with the cut of the skirt.

THE REQUISITE WHITE SUIT

The designers and those high in authority have predicted an especial popularity for white this season. Undoubtedly the summer wardrobe must include a frock of cream serge, than which no garment could be more valuable for cool days at the country club, seaside or mountain resort. Especially adapted for this frock is model No. 2050-E. It is made on tailored lines, with a slightly military suggestion in the row of tabs and buttons down the front. Stitched revers in pointed outline trim the sides of the waist. The lines of these revers are continued on the skirt, giving the semblance of a cutaway



becoming four-gored model with a raised waist-line. The side gores have stitched seams overlapping the front and back panels, which are finished across the bottom with soutache embroidered bands.

LINEN MORNING FROCK

For a simple morning frock nothing could be prettier than model 2051-E developed in a rose-colored linen with collar and cuffs of allover lace and a bow and girdle of black velvet. The frock is very youthful in its unaffected simplicity. The sleeves are seamed and stitched on top. Buttoned linen tabs extending up from the skirt, back and front, over a narrow velvet belt, give a clever and distinctive touch.

SUGGESTION FOR AN EVENING GOWN

Lovely for a dinner gown would be model No. 2049-E developed in soft, yellow messaline with a waist of allover écreu lace veiled in mauve-colored chiffon and girdled in mauve velvet. The design is so simple that even the novice is tempted to add straightway to the



coat. A collar of twine-colored Venise lace finishes the neck. Twine-colored, crochet balls hang from the belt, and the tabs and buttons are also in this shade.

TUB MODEL OF BISQUE BEDFORD CORD

A tub suit for summer days is an important consideration. All the linens are exceedingly attractive this season, but the novelty is Bedford cord, which resembles piqué in texture, but is ribbed like corduroy. This makes up well in tailored suits, for it is less inclined to muss than linen and is of a weight particularly adapted to tailored models. Model No. 2097-E would make an exceptionally smart suit in bisque-colored Bedford cord with band trimmings of the material embroidered with soutache braid of the same shade. This bisque or café au lait shade is extremely smart for spring fabrics, and in a tub suit is both effective and practical. The vest section on the coat might be made of embroidered white linen. The coat model, with its draping revers and full-length front and back with belt section, and buckle effect, is a simple, effective model. The three-quarter sleeves, set in stitched armholes, are finished with ruffles of plaited net. The skirt is a



number of her simple dinner gowns by her own efforts. The effectiveness of such a gown resides in its simplicity, but oftentimes this same simplicity is the result of greater art and cleverness than is required for the creation of a more complicated model.

Now that we have planned for the cloth utility suit, the afternoon gown of foulard, a three-piece taffeta suit which will render excellent service for both spring and summer, a white serge frock for outing wear, a tub suit, a simple linen frock and a dinner gown, there remains only the dancing frock to be considered. Something that can be worn to the dance in town during the post-Lenten whirl and will be airy enough to serve later at the summer resort or country club would be most economical. Very attractive for such a gown would be model No. 2106-E, a Parisian design that is most effectively carried out in its original French conception of pale blue and pink. In this case the tunic skirt would be of pale blue chiffon. This rounds up in front over three ruffles of Alençon lace, each headed with a trimming line of rosebuds. It is outlined with a plaited ruche of pink taffeta. The quaint and charming coatee of pink taffeta is in round décolleté and short-



2083-E

2069-E

2072-E

2070-E

2077-E

waisted effect. In front it drapes up over ruffles of lace, and in back runs down into a rounding peplum. The neck-line is outlined in rosebuds, and the short sleeves of chiffon have taffeta cuffs with lace under ruffles. Ornaments of dull gold embroidery trim the front of the taffeta bolero and the sleeve cuffs which are in pointed outline.

A lovely evening wrap of double-faced satin in black and gold could be made up on model No. 2056-E; the gold-faced satin would form the draping collar with

The PECULIAR EXCELLENCE of VOGUE PATTERNS and the CHARACTERISTICS that DISTINGUISH THEM

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

Prices

FLAT PATTERNS, WAISTS, SKIRTS, OR JACKETS, 50 CENTS EACH. PRINCESS GOWNS, \$1.00.—Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS, WAISTS, SKIRTS OR JACKETS, \$1.00 EACH.—A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

Cut to Order Patterns

For those who desire an individual touch in their gowns, VOGUE makes a specialty of patterns cut to order from original designs or from sketches appearing in VOGUE or elsewhere. Our charges for this class of pattern are relatively low.

SKIRTS, in belt measures from 20 to 36 inches, without foundation, \$2.50; with foundation, \$3.00.

BODICES AND SHORT JACKETS, in bust measures from 32 to 46, without sleeve, \$1.50; with sleeve, \$2.00.

PRINCESS GOWNS, in bust measures from 32 to 46, with sleeve, \$4.00.

HALF LENGTH AND LONG COATS, in bust measures from 32 to 46, \$3.00.

MISSSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for \$3.00; or in cardboard for \$7.00.

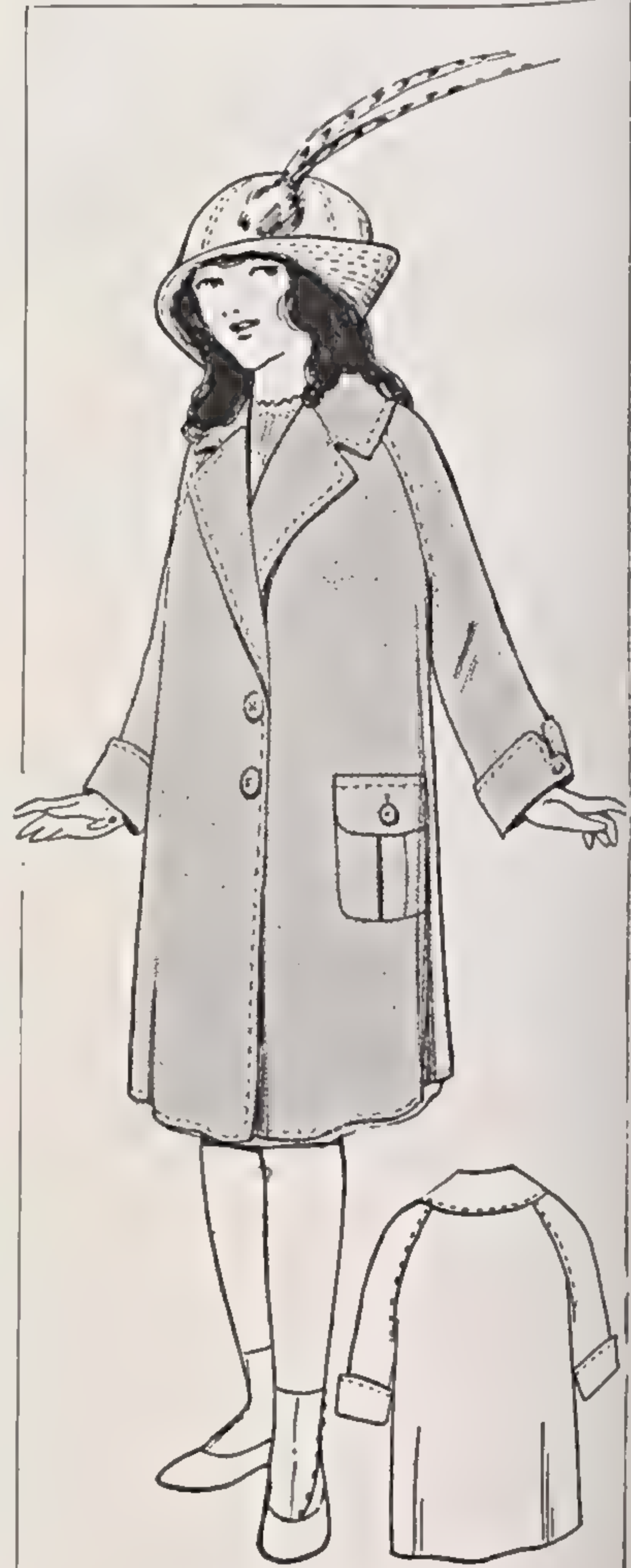
pointed ends weighted by tassels. The cape-shaped back, pointing far down, is especially new and effective.

THE SPORTSWOMAN'S COSTUME

Cossack crash makes up splendidly in tailored suits, and is especially practical in natural or twine color for an equestrian suit. Model No. 2118-E shows a smartly tailored, semi-fitting coat and a safety model skirt re-inforced with suède. It is an excellent circular model, fitted at the top with darts and having a side pocket.



2068-E



2078-E

W H A T T H E Y R E A D

THE LIFE OF MADAME DE LA ROCHEJAQUELEIN, by the Hon. Mrs. Maxwell Scott, author of "The Tragedy of Fotheringay" and "Mme. Elizabeth de France," retells the story embodied in the memoirs of the Marquise Rochejaquelein, whose feats as an active leader in the war and as a sufferer and fugitive after the defeat of the Vendéens were performed under the name of La Marquise Lescure. In La Vendée the seignorial system of eighteenth-century France was seen at its best and most human, and hence the long and courageous struggle maintained by the peasants and their aristocratic leaders against the republic founded in blood upon the ruins of the monarchy's terrible thousand years. The Marquise, despite her daring deeds, was, as she herself confesses, not a woman of heroic mould, but a timid little creature with nothing in her outward semblance to proclaim the sturdy spirit within. Her story is one of great interest, lighted up again and again with incidents of loyalty and courage that strengthen one's faith in human nature. (With eight illustrations and a map. Longmans, Green & Co., London, New York, Bombay and Calcutta.)

SOCIAL FORCES IN AMERICAN HISTORY shows that Mr. SIMONS'S notion of politico-social history is a furious politico-socialistic tract in which every fact that does not fall in with his theory is ignored, and many a fact that might be cited directly against his conclusions is twisted to serve his ends. All this Mr. Simons does with pathetic good faith, and indeed he illustrates the need that we all have for the charity of others when our own conclusions are to be weighed. There is much wholesome truth in what Mr. Simons has to say about the causes of the Revolutionary War and the organization of the Federal government, but he has so fully accepted the economic interpretation of history that he is seemingly unable to see, running through the long social struggle of the ages, that determined idealism which, just as he has done, many men embrace without regard to its bearing upon their class interests. (New York: The Macmillan Company, \$1.50 net.)

THE TARIFF IN OUR TIMES, by the author of "The Life of Abraham Lincoln," "The History of the Standard Oil Company" and "Madame Roland," proves that Miss TARBELL has grasped with singular firmness the significance of our tariff policy from 1860 to the present time. She has told with pitiless clearness the shameful story of selfish class legislation throughout a half century. She believes that the American people were clearly committed by the tariff of 1846 to the idea of moderate protection as a temporary means of encouraging new industries, and that the tariff of 1857 was a definite and, for the most part, unchallenged step toward freer trade relations with the world at large. The panic of that year, which she believes had no connection with the tariff legislation of the period, greatly reduced our revenue for the next three years, so that Buchanan was fain to approve the Morrill tariff of 1860, with its increased protection. Then came the Civil War, the need for a huge revenue, and the inevitable raising of the tariff to heights that it had never before attained. Ever afterward selfish interests prevailed over public considerations, and influential politicians sat in one House

or the other to legislate wealth into their own pockets and those of their personal or political friends. (New York: The Macmillan Company, \$1.50 net.)

THE MAGIC OF DRESS, by Miss GRACE MARGARET GOULD, gives much philosophy on the ever-appealing feminine topic. Miss Gould explains how easily we may play fairy godmother to self with the wand of discrimination and good taste. The development of individuality and the careful study of one's own personality are not new sartorial theories, but they are well worth emphatic repetition. Vividly brought out is the truth that the distinction of the individual depends on the study of self in order that one may know what in the modes to accept and what to reject. Miss Gould tells of the development of dress, beginning with the primeval covering. She shows that absurdities in dress are due to the slavish acceptance of the dictates of a commercial world, and remarks, in closing, that "In her painting of her own dress portrait woman must be an impressionist." (Doubleday, Page & Company, \$1 net.)

THE TRUE DANIEL WEBSTER, by SIDNEY GEORGE FISHER, Litt.D., LL.D., author of "The True Benjamin Franklin," "The Struggle for American Independence," "Men and Manners in Colonial Times" and "The Making of Pennsylvania," may, by its title, lead some persons to imagine that it is an iconoclastic biography of Webster. It is nothing of the kind, but a serious attempt to present to us a most notable figure, neither obscured by the clouds of prejudice nor magnified and brightened by the glamor of fond admiration. Dr. Fisher, in seeking to account for the appearance of Webster and his notable New England contemporaries of literature and politics, wisely finds the explanation of their simultaneous blooming in the first sixty years of the nineteenth century in the fact that up to the time of their birth and during their formative years New England was, for the most part, a land of a homogeneous population descended from the old British stock that had arrived in the country during the first half of the seventeenth century. He seems, however, to have overlooked, in accounting for the decline of New England's intellectual influence within the last fifty years, the fact that while the region was receiving a vast and poorly assimilated horde of strangers, it was losing its vigorous native stock by domestic emigration. This wise, temperate and extremely interesting biography is admirably illustrated with portraits of Webster and pictures of his various homes. It is noteworthy that the most impressive portraits of the man are not those painted of him, but those photographed directly from life. Nobody can look at these photographic portraits without feeling that here was a man of enormous power. It is a pity, by the way, that Dr. Fisher did not give us the note on Webster in the Carlyle diary as a companion piece to Carlyle's word picture of the man in a letter to Emerson. (With twenty-five illustrations. Philadelphia and London: J. B. Lippincott Company, \$2.)

SOPHIE DAWES, QUEEN OF CHANTILLY, by VIOLETTE MONTAGU, bears on its title page a famous saying of Joseph de Maistre upon the mystery and difficulty of *willing*. The text is appropriate for, Sophie Dawes, born an English fisherman's daughter,

made the wife of a French noble and the mistress of a Bourbon prince, the companion of gay Parisians and the ruler of the Duc de Bourbon's château at Chantilly, won her triumphs by sheer force of will. She was hardly brilliant, though of keen intelligence, and her portrait does not prove her to have been beautiful; nevertheless she seems to have exercised an astonishing influence over all whom she wished to manage. The story of this extraordinary woman tells the story of her contemporaries in French aristocratic and royal circles. Sophie left \$350,000 to a brother, a like amount to a sister, about \$65,000 to the hospitals of Paris and a large residue to a niece. (London: John Lane, The Bodley Head; New York: John Lane Company, \$4 net.)

NEW FICTION

UNDER WESTERN EYES: A NOVEL, by JOSEPH CONRAD, author of "The Secret Agent" and "Nostromo," is a brilliant story which will probably take rank as by far the most important novel of the season published in the English tongue. In "The Secret Agent" Mr. Conrad touched one side of the subject to which he here returns, the activities of revolutionary plotters, especially Russians, under the protection of free governments. "Under Western Eyes," however, although it has fewer important characters than "The Secret Agent," endeavors even more than the latter to show the effect of the Russian autocracy upon the spirit, life and ideals of those who rebel at it and decline to make terms with its relentless tyranny. On the other side, we have here a much more impressive and enlightening view of the autocracy's chosen instruments and of its effects upon them than in "The Secret Agent." Against this somber background of tyranny and its implacable enemies is cast the figure of the young man whose inner struggles with remorse occupy the greater part of the book. This psychological study of a soul in pain finally seeking peace through expiation is the most brilliant feature of a brilliant performance. From beginning to end there is not a false note in this part of the story, and at the end, after all the horrors revealed by the long gaze into the fantastic world of plot and counterplot, idealistic love and savage hate, devoted loyalty to cause and comrade, and deliberate treachery to both, one is left with a sense of peace and hope as one learns the end of the man who was made to appear a revolutionist in spite of himself, and of the deliberate self-devotion of the girl who gives her youth to the aid of the suffering. The minor characters of the tale include half a dozen types of revolutionists, each done with nice discrimination, and two notable types of the Russian public official. The effect of a gruesome and unnatural world in which all things are seen in a false proportion and a distorted relation because of the preoccupation of all with the struggle for liberty against fearful odds, is a triumph of long-sustained effort. Mr. Conrad has done many brilliant things, but he has nowhere such a study of morbid psychology as that of Razumov, and it would be hard to cite a parallel in recent fiction. (Harper & Bros., \$1.25.)

THE GODS AND MR. PERRIN: A TRAGIC COMEDY, by HUGH WALPOLE, author of "The Wooden Horse" and "Maradick at Forty," is a



story of the schoolroom from the master's point of view. In these days of books and books, and again books, that deal with the life of the boy at school and college, it is interesting, if somewhat surprising, to meet with a story such as "The Gods and Mr. Perrin," that deals with schoolmasters. The new point of view gives uniqueness to a commonplace phase of life. Mr. Walpole's admirably well contrived and well executed tragic-comedy takes place at an English public school—not one of the greatest, but one of considerable repute. It is administered by a head master who lacks the larger qualities of manhood, though he is not pictured as altogether base. His subordinates form a group of discontented and mutually antagonistic men condemned to endure for the greater part of the year their own uncongenial society and the depressing atmosphere of the school. Into this group is imported a fresh and wholesome young fellow, who speedily becomes embroiled with the wretched Mr. Perrin. The youth has the faults of his years, and he is not quite large enough to triumph over the pettiness of his surroundings, but he is, in the main, sound. As to Mr. Perrin, his morbid psychology is the real burden of the tale, and it is depicted with uncommon skill. (New York: The Century Company, \$1.20 net.)

MIS' BEAUTY, by HELEN S. WOODRUFF, is a little tale of Southern life in which negro character is depicted by one who evidently knows and loves it well. Uncle Shoddy's sermon will be a revelation to those unacquainted with the oddities of religious manifestations peculiar to the colored people. The "deevorce" is characteristic, the love letter is excellent, and so is the Scripture lesson, while a dozen other humorous aspects of the negro are presented with great fidelity. The pathos of the cook who will not be dismissed is charming. As to the love story of "Mis' Beauty," it is merely conventional, and as to the author's illustrations, they add nothing of value to her text. (New York: The Alice Harriman Company, \$1.)

THE BOSS OF WIND RIVER, by A. M. CHISOLM, is a brisk and picturesque tale of the lumber camps, of a young proprietor's manful struggle with newly inherited responsibilities, of the rough fights between rival camps, of cunning and unscrupulous business methods, and of love. The whole thing is extremely well done, with sufficient variety of scene and incident, with humor, and with authentic touches of feeling. Mr. Chisolm's style is close and virile, and he is especially successful in dealing with the rough frankness of the lumberjacks. (Doubleday, Page & Co., \$1.20 net.)

(Continued on page 114)



Photographs by Alice Boughton

The Hunchback and the Snake Charmer in a dramatic scene over the barter of the slave girl to the Old Sheik



The dramatic meeting in the harem between Nur-al-Din, played by Fritz Feher, and Sumurûn, played by Camilla Eibenschütz

Fräulein Leopoldine Konstantin, "The Beautiful Slave of Fatal Enchantment" who scorned the love of the Hunchback



Herr Emil Lind, whose great histrionic power as shown in the rôle of the Hunchback easily won him first honors of the cast



Fräulein Konstantin in a striking costume assumed for the dance which leads to the enchantment of the Old Sheik

SCENES AND CHARACTERS

FROM "SUMURÛN," MAX

REINHARDT'S PANTOMIMIC

PRODUCTION OF AN ARABIAN

NIGHTS' TALE, PRESENTED

HERE BY WINTHROP AMES



S E E N O N T H E S T A G E

"Sumurun," the Much-Discussed Pantomimic Production From Max Reinhardt's Deutches Theatre in Berlin, is Both Gross and Beautiful—Clever New Travesty by J. M. Barrie

AFTER solemnly poking about to discover some new and wonderful way in which to describe the new and wonderful "Sumurun," we are obliged to fall back on the succinct declaration of the for-once-accurate press agent, and call it a "sensation." It combines so much beauty, so much originality, so much fine art and withal so much grossness, that to sum it up otherwise is to dally needlessly and fruitlessly after independent expression.

It is the part of wisdom to see it; and of prudence to ponder long over the choice of with whom to see it, for its Germanic vulgarity, plentifully interspersed, could easily entangle a delicate social situation.

But most of all, it is the part of affection for the fine arts to witness its splendid blend of color, music and plastic allurements, whatever the social dangers thereby encountered, or the fine-spun sensibilities thus recklessly outraged.

ANOTHER OF THE ARABIAN NIGHTS

"Sumurun" is a pantomime of an Arabian Nights tale, in which the love of Sumurun herself, the favorite wife of a Grand Sheik, for Nur-Al-Din, merchant of cloth, is dexterously interwoven with a more sinister love—that of a *Hunchback* showman for his *Dancing Girl*.

With the loves are subsidiary interests, such as murder, suicide, vengeance, and the like, all put forth with the casual attitude of the true Oriental to such matters. *Sumurun* loves wisely, and provides the happy ending; the *Hunchback*, who loves not wisely but too well, pays death as the price of his folly.

Winthrop Ames, its producing manager and American sponsor, brought it intact, German actors and all, from Max Reinhardt's Deutches Theater in Berlin, and installed it in the Casino Theatre, to which, in all probability it will still be luring audiences a good five years from now. Herr Victor Hollaender, composer of the enslaving music, himself conducts the orchestra; and that no detail of the original production be omitted here, the direction of the piece has been carried on by Richard Ordynski, personal representative of Herr Reinhardt. The plot was invented by Friedrich Freksa.

It would not need all this amplification of origin and construction in the programmes, however, to convince a man with half an eye that "Sumurun" was of no American nativity. Its defects and its qualities are alike beyond us. We would be as little capable of its beauties as clement to its indecencies, nor is it at all probable that we could have assembled, in this country, a group of actors so trained as to interpret it in its exacting pantomime.

It is to be hoped, in passing, that having been introduced to such superlative art and such upstanding vulgarity in one and the same moment, we will yet have health enough as a nation not to imagine them hereafter inseparable. "Sumurun" itself, in fact, will illustrate this if sufficiently reflected upon, since no whit of its offending matter is essential to the dramatic structure, or conducive to its final betterment.

For instance, if the very close of the seventh scene were omitted, or expurgated, and the beginning of the eighth and ninth altered to comport somewhat with what we understand as good taste in the theatre, "Sumurun" would be an unalloyed delight.

There are several bold scenes of minor importance which are integrally of the Arabian Nights atmosphere, and to sacrifice them would be as great a loss as squeamish objection to them a folly. These are by no means to be confused with those which parade indecorum wantonly for its own sake.

But to consider "Sumurun" as an art product, without regard to its ethics; it is Baghdad in Jugend posters—devised with an eye to spacious effectiveness and pictorial splendor, and with little or no heed to realism. It is almost impossible to describe its effect without recourse to the terminology of the painter, who would say that it is laid in in broad wash, in flat, pure color.

The scenes are simply so many decorative surfaces, with no large aim for perspective. "Sumurun" might be called the scenic antithesis of "The Garden of Allah" at the Century.

PLAY ITSELF IS SECONDARY

The drama which proceeds more or less dashing through these great panels is always secondary to them. In fact, the scene in which "Sumurun" truly touches the heights is one in which the characters do no more than cross the stage in single file before it: that picturing the journey from the shop of Nur-Al-Din, the merchant, to the Palace of the Great Sheik.

There is a shadowy temple, of which but little more than the rounded dome shows above the enclosing wall, outside of which the straggling pageant makes its way. Above the wall and the

temple is the deep, warm blue of the sky at night. In these three colors, black, white and blue, spread over great spaces with magnificent simplicity, the scene is made. A child with bits of colored paper could construct it in perfect miniature. And yet, so miraculously has Herr Reinhardt toned and proportioned this simple background that the spectators all but rise and cheer him as it is displayed. Had "Sumurun" naught but this one scene to recommend it, it still would stand as a Himalayan example



Emily Ann Wellman, leading woman for Louis Mann in Clara Lipman's "Elevating a Husband"



Mikail Mordkin in interpolated classic dances at the Winter Garden



Pamela Gaythorne in a secondary rôle in "The Bird of Paradise"

of what discriminating stage production can give to the arts.

Again, before the Sheik's palace, and in the shop of Nur-Al-Din, the eye is rejoiced by wide reaches of one-tone canvas, relieved at studied intervals by spots of crude color which blare with the birth-cry of nascent Byzantium.

Herr Reinhardt put the crowning touch of artistry upon his scene pictures by his scrupulous restraint in the use of color, and by his strict attention to formality of design. Blazing colors which riot in profusion do well enough for the poet, who can trust to the ameliorating processes of ear-to-eye transit in the brain he would enkindle with his rhapsodies; but they are filled with untold dangers for the man who would directly assail the eye.

The most effective toning of the garishness of color comes about through rigid adherence to symmetry of form and grouping; next to this, of course, is temperance in its use. Both aids Herr Reinhardt has seized upon, and to them "Sumurun" owes its power. Brilliant little discs, bright oblongs, straight, undeviating edges, persistent angularity of

outline—these issue forth color the sheer crude power of which would shock every eye to abhorrence were it otherwise conveyed.

A pleasing device employed in the production is "the path of flowers," which extends from the rear of the theatre, over the tops of the center orchestra chairs, to the stage. On this the several participants of the story enter and depart. A prologue is spoken before the curtain rises, by Herr Fritz Feher, the *Nur-Al-Din* of the piece.

REVEALS RESOURCES OF PANTOMIME

"Sumurun" is certainly the most ambitious play ever essayed in pantomime in this country—where the art, for some obscure reason, has been little admired—and it is a startling revelation of its resources.

True, the action of the piece is rapid and melodramatic. Unlike the pantomimists with whom we are familiar, the "Sumurun" company does not attempt to narrate its states of soul on its fingers. There are hundreds of scenes played every season on our stage in which there is no word spoken, and they are not cryptic in effect, nor difficult of understanding. They occur naturally enough, when there is some huge action in progress, and scarcely one spectator in ten would stop to name them pantomime. Yet "Sumurun" is made up of just such scenes, in which it is less a compliment to the actor than to the author, to say that the spoken word is not missed. Without giving in the least the impression of sporadic or nervous movement, the "Sumurun" company is in swift physical action all of the time, and that it is obvious in its meaning is due to the fact that it is trying to do only those things which are best and most naturally expressed in physical action.

HUNCHBACK EXTREMELY WELL PLAYED

Herr Emil Lind, the *Hunchback*, had more psychology to convey than most of the others, and his manner of conveying it was finished and artistic.

Fraulein Leopoldine Konstantin, *The Beautiful Slave of Fatal Enchantment*, was in every respect admirable, though her movement was more that of a wholesome Teutonic boy than of an Oriental dancing girl.

Fraulein Camilla Eibenschutz, in the title rôle, looked as if she had been nourished—extremely well nourished, in fact—on Wagnerian operatic rôles, and had only hit upon the pursuit of pantomiming Baghdad enchantresses by accident.

"A SLICE OF LIFE"

IN the fifteen-minute travesty on the modern drama, "A Slice of Life," with which Ethel Barrymore closed her season at the Empire Theatre, James Matthew Barrie, its author, calculated the largest possible area of salvo dispersion, and opened fire. He impaled the modern author, his cotemporary stage manager, and the "new school" of emotional acting—in fact, no contributing factor to the highly wrought social play as we see it in all its present multifold variations, escaped his satirical shafts.

Every device of the "well-made play" was lampooned without mercy.

Scarcely two players could have been found to do more credit to Mr. Barrie's playlet than Ethel Barrymore and her brother, John. The latter had for model, either some well-worn stock actor in New England or James K. Hackett—it was not possible to determine which—but with diction, movement, manner and facial expression, Mr. Barrymore did his model justice. The star played on the acrobatic tendencies affected by "the modern school," and writhed and twisted and squirmed in perfect imitation of—well, say Valeska



Ethel Barrymore, whose season has just closed with Barrie's playlet, "A Slice of Life"



Madge Titheradge, the English actress, who has carried to success "A Butterfly on the Wheel"

Suratt. Hattie Williams completed the small cast.

The revival of Davies' "Cousin Kate," which preceded "A Slice of Life," gave Miss Barrymore the opportunity for delicate high comedy which every patron of the arts must surely wish her.

"ELEVATING A HUSBAND"

LOUIS MANN'S new comedy drama, "Elevating a Husband," written by his wife, Clara Lipman, in collaboration with Samuel Shipman, was evidently designed to carry a momentous social message, since during the process of being "elevated," the husband falls into many disasters and indulges in many diatribes, in consequence, upon the faultiness of the social system, the inclusion therein of countless undesirable types and malefactors of no wealth, and the supreme, overtopping virtue of being good to one's mother.

We would make the message more clear to you, if it had been made a little more plain to us by the authors. As it is, we can only pass on to you our own surmise that, hidden somewhere in the fanfare of crude and unrestrained emotion evidenced by the star and his play-makers, there was meant to be sounded a deep and warning note. About the only really conclusive demonstration in the piece was that if you would elevate a husband, go away from him for two or three years, and let him elevate himself.

MARRIAGE FAILED TO REFORM

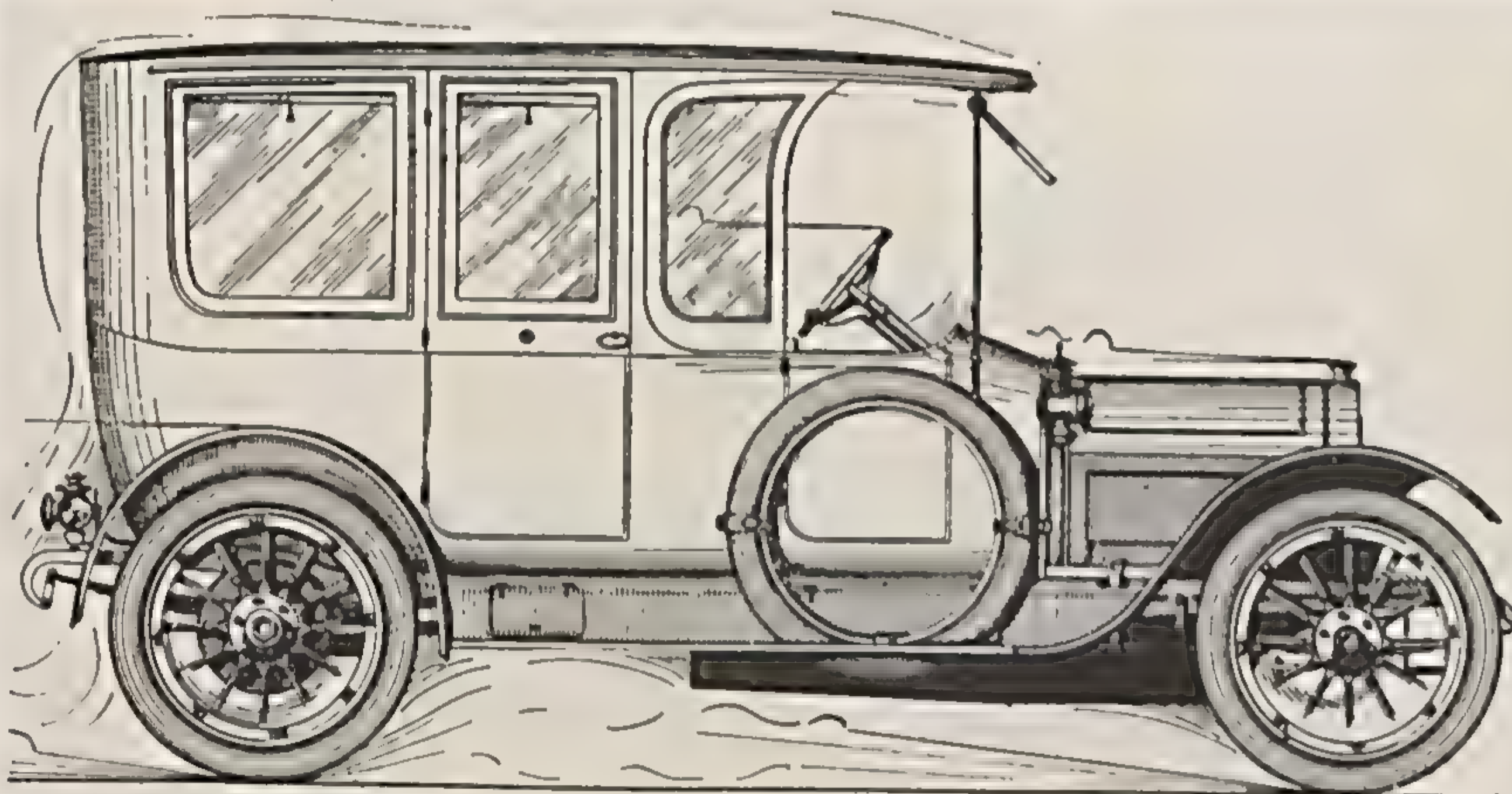
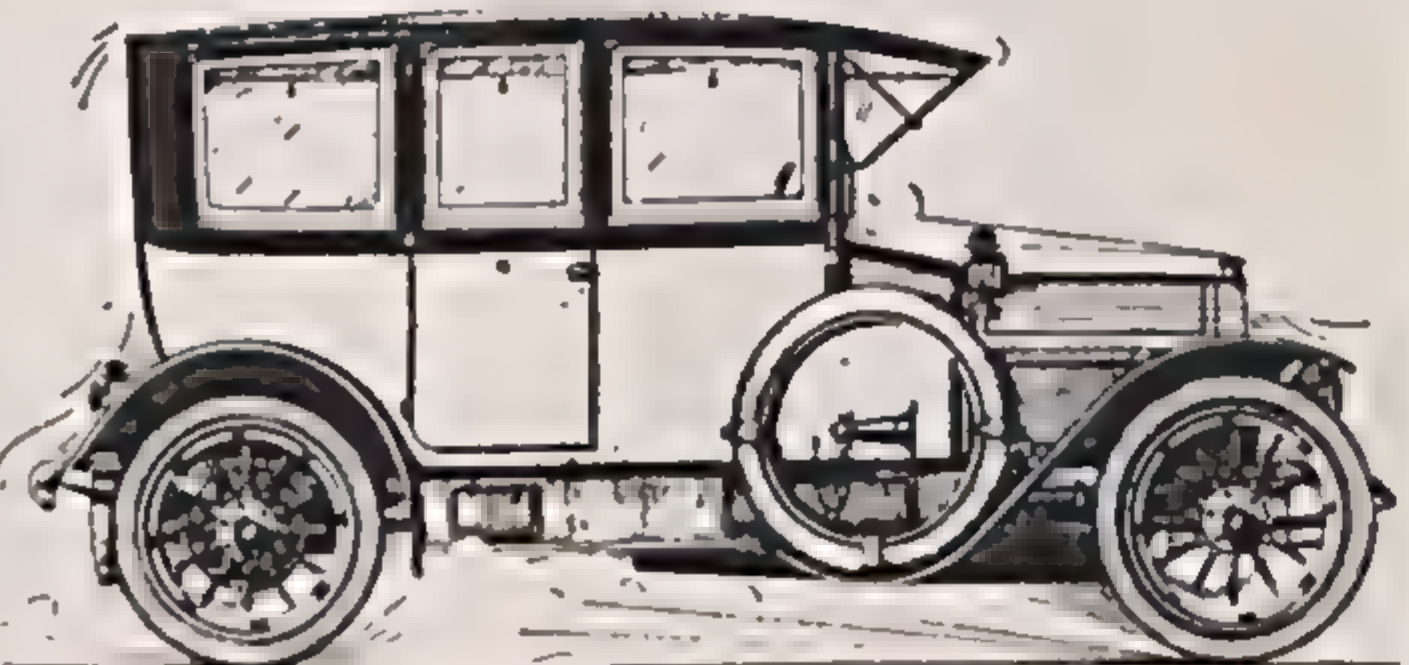
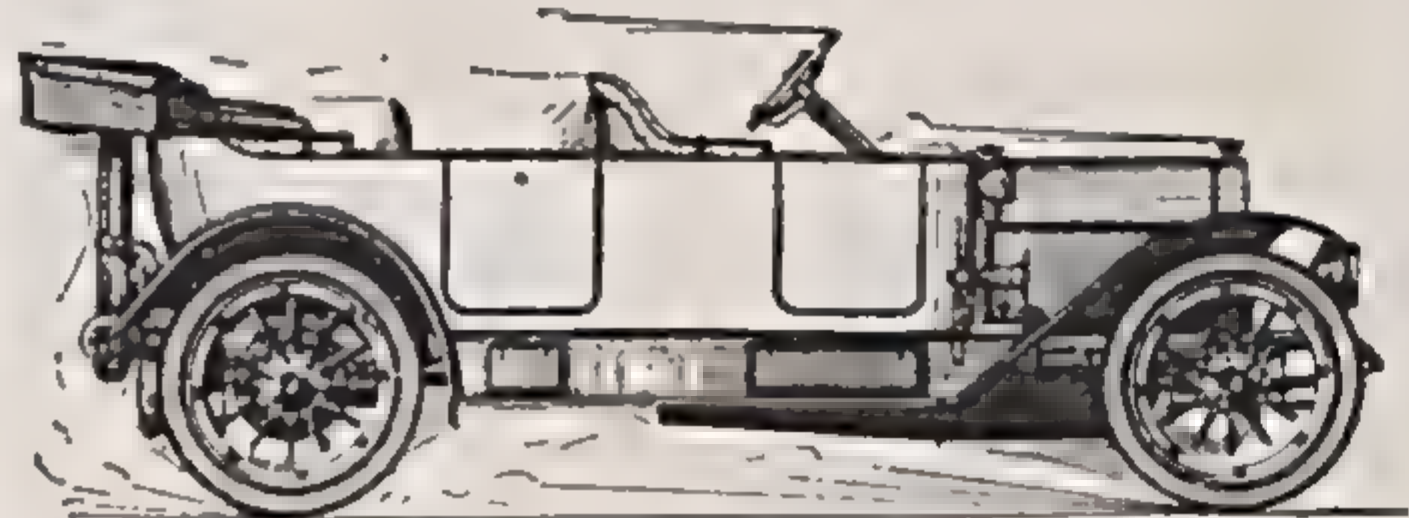
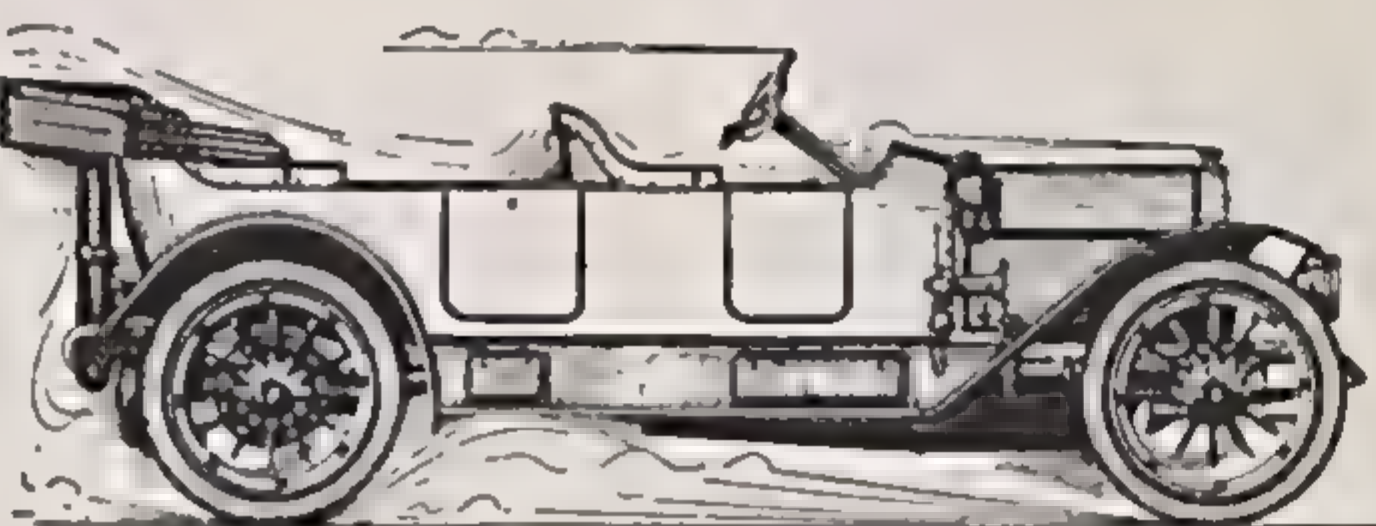
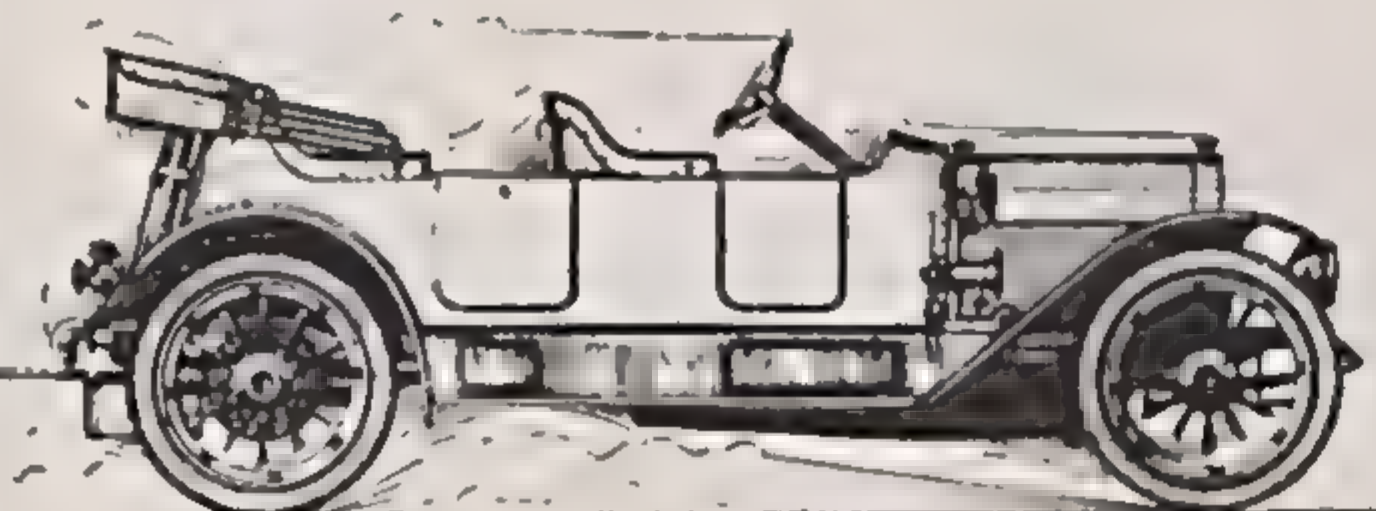
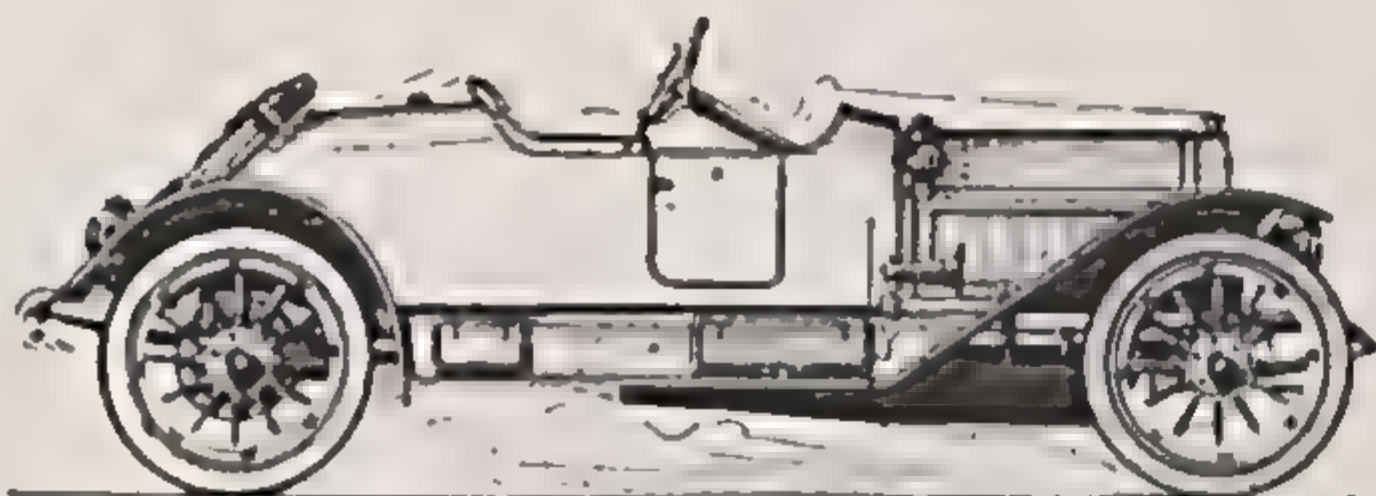
Charles Sample, played by Mr. Mann, was an owner of some "nickel stores," which he was whipping into shape with encouraging prosperity. He married a young woman in his boarding house, who had more "culture" than money, and who was willing to try to take the rough edges off of *Charlie* for the sake of having her bills paid. But *Charlie* would not "elevate" for a cent, and he finally so outraged her feelings that she turned for comfort to a "tame robin," a young man whom *Charlie* had started in business. The husband, discovering, as he believed, that his wife loved the "tame robin" at the same moment that he found the young man had wrecked his "nickel stores," put them both out of his house and retired to the New England foothills with a spelling book and a grammar, to get his "culture" in his own way. He got it—that is one advantage of being in a play—and he came back in time for the happy ending.

There are certain scenes in which Miss Lipman tried to satirize the class bent on "culture," but she did not succeed. She made them ask, for instance, for Beethoven, and discuss Schopenhauer and Goethe, which no really "cultured" person would ever think of doing. In such circles, the hallmark of pre-eminence is acquaintance with the minor poets—never the great ones. They moon about Ernest Dowson, and some parts of Verlaine, and perhaps even George Sylvester Viereck, and they ask to hear Debussy and Tchaikowsky. They probably realize subconsciously that one good, wholesome blast from Beethoven or Goethe would blow them all away.

"Elevating a Husband" was indifferently well acted. Mr. Mann is a very remarkable low comedian, with character sense, and agreeable if an occasional touch of pathos is all that is required of his emotional output. But he was not within twenty miles of achieving the effect called for in the Mrs. Leslie Carter third act of his present piece.

Miss Emily Ann Wellman, the leading woman, had more sense of character and emotional sincerity than technical proficiency wherewith to make them plain. Leslie Kenyon's idiotic Englishman bordered on burlesque, lacking, as it did, the strict discipline of Winchell Smith, which made Mr. Kenyon's last English characterization so distinctive in its art.

RUTH HALE.



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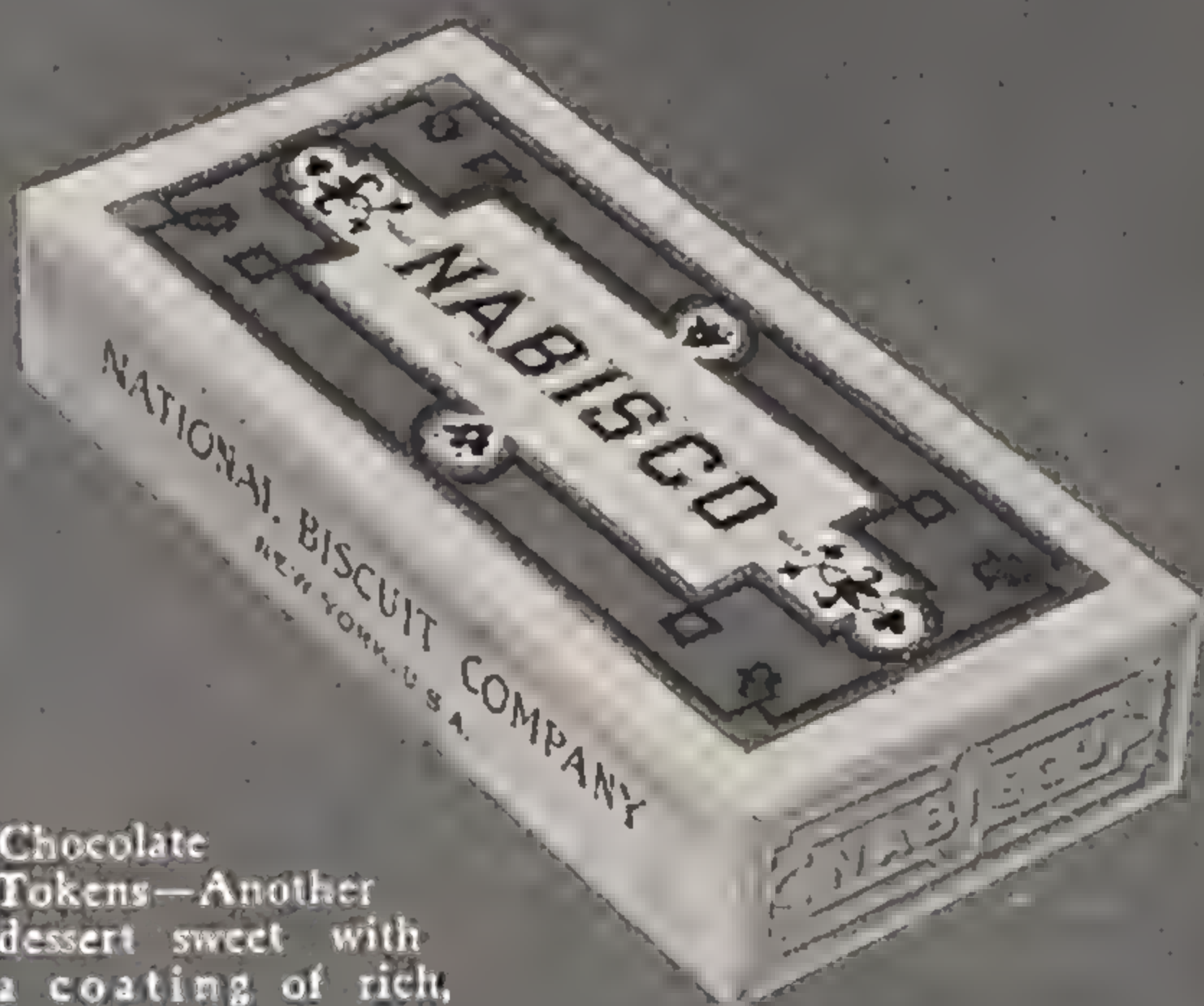


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INDIVIDUALITY IN HOUSE DECORATION

INDIVIDUALITY does not characterize the average American home. How many houses do we know that are faultless as to general plan and ornamentation, but lack the final touch of distinction, the individuality to make them interesting. The reason that so few houses appeal to us is that they have been left entirely to the arbitrary supervision of the professional decorator who, even if he has a well-developed general plan, has just failed of success by not allowing the occupants to express themselves in even the slightest degree.

The houses of our big cities are, for the most part, characterized by this lack of humanness. The occupants would probably find themselves as much at home if they were suddenly called upon to live next door among the household gods of their neighbor, for, in all probability, their neighbor's house is "done" in precisely the same way. The average decorator has usually some pet scheme that he carries out whenever he is given the opportunity. Naturally his taste leads him to some particular style, so his tendency is to treat all interiors in the same way. The suggestion for general style should come from the owners, for it is their individuality which must give the distinctive tone to the house.

THE ESSENCE OF INDIVIDUALITY

By the word individuality is not meant the wierd effects that result from the desire to make an object serve another purpose than that for which it was intended. Pianos loaded with bric-à-brac, their back turned outward and hung with draperies, a fireplace transformed into a bookcase, four-poster beds made into couches for the living room—all these are anomalies that create the impression of pose and affectation. There are certain laws of form and decoration that are as fixed as the rules of grammar and that cannot be broken without creating discord.

Before the furnishing is begun some general scheme of decoration should be decided upon, and all purchases made with the ultimate effect in mind. Too often the decoration is allowed to shape itself, and not only is the result chaotic, but, because it has grown without the guidance of the owner, it hardly serves to express his personality.

In planning the ensemble a guiding principle should be to decorate each room with reference to the others and to carry out some sort of harmonious scheme through all the house. Obviously the living room should be the focal point of all decoration to which the treatment of the other rooms should lead up. If the wall paper of one room is of one color and the paper of an adjoining room is of a contrasting tone, or if the living room is fitted up with light French furniture and the next room with heavy Mission chairs and tables, there is sure to be a feeling of disquiet.

THE FOCAL POINT OF A ROOM

In every room the fireplace, if there is one, is always the rational focus to which the decoration should be subordinated. If it is well placed and of good design the arrangement of furnishings will be greatly facilitated. If it is

badly placed, and if the ornamentation surrounding it is bad, all attempts at beautifying the room will be futile. In this case it is advisable to spend money set aside for other furnishings on replacing it by one of good design, as all attempts to conceal it and its framing mantelpiece by draperies will succeed only in calling attention to the defect. A room with a good fireplace, a deal table and two or three easy, wicker chairs can always be made attractive and is likelier to be more beautiful than a handsomely furnished room where the fireplace is concealed.

Happily the day for "odd" rooms has departed. The so-called Japanese, Chinese and Turkish rooms and "corners" over which the patient guest was expected to gush, are disappearing with the antimacassar and the haircloth sofa. The misnamed "cozy" corner lingers sporadically in certain homes of darkest America, but its reign is practically over.

THE UNREST BORN OF UGLINESS

One of the reasons for the continual moving from house to house, from apartment to apartment, of so many people is that they have never taken the trouble to adapt their surroundings to their peculiar sensibilities. Either they have not taken enough interest to make a study of their background, or they have allowed some outsider, who has only summarily diagnosed their tastes and needs, to take almost entire charge of the furnishing.

Some of our best known decorators have, during the past few years, made a specialty of decorating houses and then either selling or renting them furnished to people who do not want to be bothered, or who are mistrustful of their own taste. This arrangement does not always work out satisfactorily, as one might well suppose, for some of our countrymen and women are not endowed with the national talent for adaptability. A middle-aged couple who had suddenly inherited great wealth bought one of these houses not long ago of a very famous and enterprising decorator. The house had been furnished down to the smallest detail, even to the pens, paper and ink for the writing table. The decorative treatment was Italian of the Renaissance and the worthy people who bought the house were Vermonsters of the typical New England variety, whose former surroundings had been of the plainest. The incongruity of their presence in such an environment can readily be pictured. The effect was as strange as if one were to see a couple of Israel's Dutch peasants against one of Paul Veronese's sumptuous backgrounds. Their Puritan fortitude and pride have made them unwilling to relinquish their expensive indiscretion, but it is not difficult to imagine their quiet misery.

Only by study and eternal vigilance can congenial house decoration be achieved. A house that seems beautiful and perfectly adapted to the needs of the family has, of a surety, demanded much thought and affectionate interest. If the owner is a lover of home and beauty, his house is sure to be a restful and attractive place, however simple its furnishings may be.



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HISTORIC SUGGESTIONS FOR MODERN COIFFURES

The Charming Coiffures of Past Times Suggest That Perhaps Our Monotony in Hair Dressing is Due, Not to the Reserve of a Refined Taste, but to Poverty of Invention



An intricate creation of curls and braids by Botticelli



An elaborate arrangement of curls as worn by the Duchess of Devonshire



The fanciful braids and ornaments of the Infanta Maria Theresa recall the modes of the early Egyptians



Mrs. Siddons, the English actress, well understood the relation of hair and hat



An example of da Vinci's attention to the coiffure

CONSIDERING the subtle distinctions between the many and varied costumes of the fashionable woman of to-day, it is rather surprising that we have so few ways of arranging the hair. One would expect that we would have a grand function and a *petite soirée* coiffure, a luncheon, a dinner, a dancing, a riding, a seashore coiffure. When we contemplate the number and style of the fashionable coiffures of the extravagant end of the eighteenth century, each with its own particular name—"au Parc Anglais," "à La Belle Poule," the "Bunker Hill of America," the "ladder," the "staircase," the "cauliflower," and others more absurd—we may be thankful for our present simplicity. But when we study the periods when women's hair was arranged with exquisite simplicity, we begin to think that perhaps our lack of variety is not the reserve of a refined taste, but rather poverty of invention or the conventional fear of displaying any individuality, which, of necessity, hampers us in approaching an ideal of varied and artistic hair-dressing.

We have placed the possibility of individuality in hair-dressing largely outside our own power by allowing the milliner to complete some of our coiffures and the jeweler the others, so that the hair-dresser has only to arrange our hair in the prevailing style. To add to our habitual twists or rolls of hair, a toque for the morning, a hat for the afternoon, a ribbon for dinner, a tiara for an evening function, is certainly an advance over wearing a structure built of false hair, stuffing and powder and left intact for weeks at a time; yet a thorough knowledge of the artistic hair-dressing of past ages will lead us to see still greater possibilities for beauty in the arrangement of curls and in the fanciful decorations formerly placed on the head, but which are nowadays lavished upon the hat. This knowledge all women, and especially women of fashion, could use to the great improvement of their personal appearance.

WHY WIGS WERE WORN

It was the excessive heat that caused the ancient Egyptians to shave the head and wear the cone-shaped caps of heavy felt or the crimped wigs, coming well down on the forehead and in front of the ears, which are familiar to us from the statues and reliefs of those times. This style remains in present-day use only in the classical, cone-shaped cap of the clown. Tiaras and helmets of similar shape were worn by Egyptian kings and priests, queens and princesses, and the working men wore simi-

lar cone-shaped wigs made of wool, which served to replace the natural covering and to temper the heat of the sun even better than hair.

Wigs came to be the fashion in Europe because of the superb crop of ringlets flowing to his waist which Nature bestowed on the youthful Louis XIII. Natural hair wigs became so expensive as time went on that one hundred guineas were not infrequently paid, and only the rich could wear them. Small children with abundant tresses had to be carefully guarded from kidnappers. The common people, unconsciously imitating the Egyptian populace, wore wigs of wool, horsehair, vegetable fiber, or even of wire.

For instance, to go back several centuries, one Nile beauty wore a style of natural head-dress not unlike that with which we have become familiar on the

heads of Valesquez' Infantas. The black hair was parted in the middle and hung down over each ear in a thick mass of innumerable little braids; each of these ended in a fringe of hair, the ends were tied by twos and threes with little bows of silk or wool, and these bowknots mingled with the ends of hair to form a sort of fringe. A broad filet of gold or of enamel set with scarabs bound the brow and held the hair smoothly about the top of the head, revealing its shape. A single lotus blossom hung low over the forehead. The Spanish adaptation of this style is shown in the painting of the Infanta on this page.

ADAPTATIONS OF OLD STYLES

Fashions in hair-dressing, like fashions in clothes, do indeed draw inspiration from preceding periods, but this occurs only occasionally. On the whole, we

keep pretty well to one or two well defined modes. One style which, because of its inherent beauty and becomingness, recurs from time to time, is that of the glossy bandeau arranged smoothly on the temples—a classical style, to the beauty of which many different countries and periods have testified. The Greeks and Romans affirmed its loveliness with pen and chisel, Raphael and Murillo depicted their Virgins with hair thus simply arranged; the engravings of Grévedon and the lithographs of Gavarni show us the beauty of this style as worn during the Restoration, the bourgeois and little grisettes of the time of Louis Philippe attest its charm, and lastly the daguerreotypes of the early nineteenth century prove its quaint demureness as it was arranged by our own grandmothers. Thus did Queen Victoria, as shown in the reproduction on page 74, wear her hair.

Many other such simple and becoming fashions have recurred in divers times and places. The chaplet of flowers, for instance, and the wreath of leaves have been worn by both civilized and savage peoples—by the Greeks, Romans and Egyptians, in France during the Renaissance and again during the Second Empire. Goldsmiths from time to time present us with gold and silver reproductions of this flower chaplet—filigree flowers fastened to a ribbon band or bound to the head by means of vine and tendril. One of the prettiest developments of this style, as worn by the Duchesse d'Orléans, is shown to the extreme right of the lower group on page 74.

REVIVALS OF CLASSICAL HEAD-DRESSES

Though more richly ornamented, the Renaissance coiffures were influenced to a considerable degree by those of classical times. In primitive Greece, ladies wore nets and filets, braids, ringlets and coils, many combinations of hair and metal bands and kerchiefs of linen, wool or goat-skin cloth. The sphendone, or sling, was a band of ornamented leather or cloth with its broad end placed either to support the back of the head, high or low, or to bind the forehead, its narrowing ends wound about several times, according to its length. This head-dress is the original of the evening coiffures which we have had the eclecticism to adopt to-day.

The ampyx, more girlish than the sphendone, was a metal snood worn flatly across the forehead. Beneath this the hair was waved close against the temples, short ringlets escaped over the ears, and the mass of the hair was arranged in longer ringlets or a coil

(Continued on page 74)



The lovely powdered coiffure of the Marquise de Montesson



Pearl-twined coiffure of the Marquise de Montespan



The coiffure of Hor-tense Beauharnais becomes an oval face



Charming coiffure of the daughter of Marie Antoinette

*The
Exclusive
of
Paris
and
London*

THE two following fashion pages, which appear for the first time in this magazine, cannot fail to be of particular interest to the readers of *Vogue*, since they present the unusual things of an unusual store.

The news of the latest and most exclusive fashions can be told only by The Store of Specialty Shops that is in closest touch with the important Paris creators.

These pages not only give the first news of the fashions, but also tell where they may be purchased in America as soon as they make their debut in Paris.

John Wanamaker

Philadelphia Paris
New York London



*The Real Paris of America—
les Salons Marcelle Demay in
The Wanamaker Stores*

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the very moment when Paris puts them on her head.

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*The French Dressmaking Salons Announce
the First Arrival of The New Models
for the Spring and Summer Seasons 1912*

JOHN WANAMAKER

PHILADELPHIA

PARIS

NEW YORK

LONDON

"Le Style—c'est le Corset"

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¶ The Lillian is not sold in America elsewhere than at the Wanamaker Stores. It comes from Paris where it is made by a skilled corsetiere to express all the best ideas of fashion and line, and beauty.

¶ The new Summer models, which have just arrived, have brought with them

changes in style which are important to every woman who wishes to look well in the new gowns, and they are composed of the dainty light weight voiles and batistes which Paris uses for Spring and Summer.

¶ Le Corset Lillian ranges in price from \$8 to \$32.

¶ Fittings by appointment in the Paris Salons.



ÉLÉGANCES

¶ *Blouses de Paris*: The new models are being shown in the little French shops—with the changes in the sleeves and the jabot, which Paris has made for the Spring. Prices range from \$8.50 upward to \$50.00 and \$75.00.

¶ *Jabots, cols, et fichus*: Each steamer is bringing the newest and most distinctive ideas of Paris. Plastrons edged by a pleated frill, collar-ettes having the charm of difference, and Russian linen collars showing the new epaulet effect. For the quaint taffeta dresses of the season come the fichus in the new shapes. Prices range from \$1.50 upward to \$8.00, \$10.00 and \$15.00.

¶ *Parfums Exclusifs*: An intangible fragrance—that is the aim of the French Perfume. Direct from the laboratories of a great maker in Paris, to the Wanamaker store only, come:

Yu-Yu—permeating sweetness . . . \$3.75
Ge-Ge—the fragrance of a gardenia . . . \$4.00

¶ *Le Gant Reynier*: The finest of our French ganterie. They are made of the best French kid skins and come in the new shades of the Spring—tan, gray, black and white. Wrist lengths: Suede, \$1.75. Glace overseam, \$2.00. In pique and chevette, \$2.25.

¶ *Voilettes*: Little subtle changes mark the veiling of the season. From Paris come all-over patterns in floral design with the Shetland finish—delightfully soft and silky—in white, ecru and black, \$1.25 to \$4.50 the yard. Imported lace veils have a still growing vogue. Scroll patterns in white and black or of plain net with the scroll border, \$2.50. Real lace veils, \$6.50 upward. Dotted chenille veils will be worn this spring. Charming small patterns in black, \$.50, \$.75 and \$1.25.

¶ *And Then*—Every woman who wants to know what Parisians are wearing today will want a copy of "La Dernière Heure à Paris," a magazine of authentic fashions published by the Wanamaker Stores which we will send upon request without charge. It contains all the intimate, unusual news of La Mode sent us by every incoming steamer from the Wanamaker Paris staff.

¶ Write today for this magazine of real fashion news
"La Dernière Heure à Paris."

JOHN WANAMAKER

PHILADELPHIA

PARIS

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Ninon de Lenclos, a fascinating figure in French court life



The young Queen Victoria wore her hair demurely parted



A fluffier modification of this bang is being worn to-day

HISTORIC SUGGESTIONS for MODERN COIFFURES

(Continued from page 70)

at the nape of the neck. This style as affected by Madame Récamier, is shown in the middle cut at the bottom of this page. A coiffure of plastered bandeaux or flat waves and loops that lie closely and reveal the shape of the brow is a fashion that had its origin in the earliest times and may be traced even down to the days of our mothers.

Softly charming is a coiffure of waves, parted down the front and sweeping to a loose chignon at the top of the head. In front is a tall diadem of carved gold, and across the head at the base of this diadem lies a chain of oval beads, the ends of which hang down behind each ear and are twisted into two short ringlets; the pendants which finish the ends of the chain serve as earrings. It is extremely artistic and might be copied to-day without appearing at all fantastic.

ARTISTS AS CREATORS OF COIFFURES

There have been times when painters, sculptors, writers and poets have concerned themselves greatly with the subject of dress. In these times, and only in these times, has dress been a really artistic thing. The artists of sixteenth century France and, in Italy, Leonardo da Vinci, were especially interested in painting women with all the splendor of artistic clothing and coiffure. Botticelli created, in a famous painting of a great Florentine lady, a most intricate coiffure, which is thus described by Theodore Child: "The back hair is gathered in a great switch, and laced with ribbon as far down as the nape, where it is divided and plaited in two heavy braids, ornamented with pearls, which follow the contours of the corsage, and are knotted on the bosom; another pearl-embroidered braid surrounds the head vertically and is coiled into a fantastic chignon; the line of the parting is marked with pearls, and from it fall three fine braids of different lengths, knotted so that the ends hang

loose like tassels; these three pendant braids are laced together with strings of small pearls, while on the top of the head is a splendid flower-shaped jewel and an aigrette of peacock feathers tilted backwards. The hair is arranged in such a manner that the form of the head is sedulously respected, and the purity of the silhouette, both of the head and the neck, is always evident beneath the natural veil of golden tresses." This lovely arrangement is shown to the extreme left of the top of page 70. Da Vinci's attention to the arrangement of woman's hair is illustrated by his painting of Beatrice d'Este, to the extreme right of the upper group on page 70.

THE SUPREMACY OF THE BLONDE

That rare and most lovely combination that Nature sometimes produces—blonde hair with dark eyes and brows—is one which poets and artists have always acclaimed and which all women have envied. Sometimes women have succeeded in obtaining, or at least approaching it, with more or less success. Homer's goddesses, Petrarch's Laura, Nero's Poppaea, and all the models of Titian, Palma Vecchio and Botticelli were blonde, but—were they naturally so? When we read that Laura had black eyes and a white face, and that other heroines of her days were spoken of freely by the poets as sitting on balconies drying locks "bathed in an ambrosia destined to render them golden as the sun," we fear that Petrarch's love was not above following this fashion.

A knowledge of the fashions of ancient and modern peoples is not difficult to acquire; but to apply the knowledge takes more thought, more taste and, above all, more desire, than most people are willing to give to what to them is a frivolous subject. But if we look on beauty of adornment, not as a matter of personal vanity, but as a sign of culture, the subject will speedily acquire its rightful importance.

E. M. M.



Only the diadem of sovereignty crowned Marie d'Anjou



Madame Récamier wore a head-dress which might be adapted to-day



A chaplet enhanced the smooth coils of the Duchesse d'Orléans



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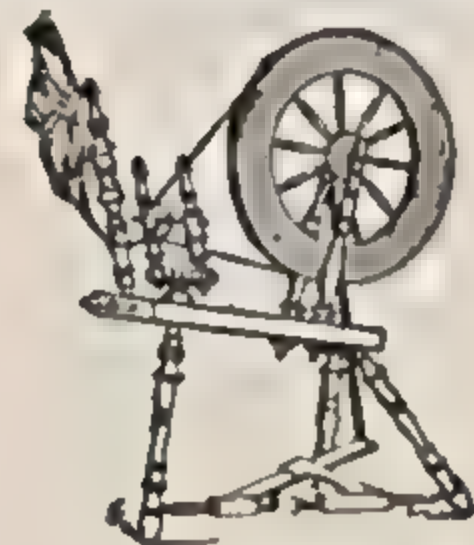
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A PRETTY, well-made blouse of silk, net, or chiffon is something without which no wardrobe is ever really complete. Fashion experts may claim that the hey-day of the one-piece dress has arrived and the separate waist has become a relic of the past, but nevertheless each year the little blouse shops produce their harvest of attractive models, and that they live and thrive is sufficient proof that the blouse has never, nor ever will be, passed by with scorn by even the most extreme and fashionably gowned women.

There is a certain little shop in a certain little street, which makes and designs blouses fit to hold their own with those of the largest houses of the rue de la Paix, partly because many of Madame's models are copied from those of the big establishments where she has that invaluable asset, *l'entr e*, and partly because she herself has the gift of imparting to the simplest blouse a style and chic which can come only from good cut and perfect fit, and—most wonderful achievement of all—she can bone a high, thin, lace collar in such a manner that the bones never scratch nor twist and one is quite as comfortable as when wearing no collar at all. Her materials are always of the very best, the work of the same quality, and the prices uniformly moderate.

FLUFFINESS AND SEVERITY IN A BLOUSE

The two blouses on this page are selected from her shop. The one of white charmeuse at the top is trimmed with a few bias pipings of the charmeuse, a little Valenciennes lace and some white satin buttons. The pipings are inserted in the blouse at the waist-line in such a manner as to give the effect of a broad vest or fitted piece, and the lines of the shoulder seam and the short yoke opening are indicated in the same manner. The sleeve hangs loose to the elbow, where it forms a puff, but from there it buttons tightly to the wrist and is finished with a soft frill of lace. The lace collar is tucked so that it lies quite flat at the neck, but ripples into fullness at the edge, which, with the full, short jabot, gives a general air of fluffiness to an otherwise severely flat model. Price, in charmeuse, 75

francs; in liberty satin, 65 francs. These waists are all made to measure and may be ordered in any color desired.

The second blouse is also made of white charmeuse, white being the preferred color this year. It is developed in surplice fashion with long shoulder lines, and sleeves buttoning tightly at the wrist. The deep V yoke gathered slightly at the neck and the high, standing collar are of thin, white silk net. The sur-



A matinee of China silk and Valenciennes lace made on square lines



An epitome of good taste in material and fashioning

plice front is trimmed on one side by round, white satin buttons, and on the other by buttonholes outlined in white silk raitail. Four tiny rows of shirring finish the bottom of the standing collar, thus concealing the joining of the yoke, and a narrow, rolling collar of chiffon, with its curved edge buttonholed in white floss, gives a final dainty touch to this simple blouse. The price is 80 francs in the charmeuse, or, in liberty satin, 70 francs.

A BARGAIN IN A MATIN E

A certain little establishment in Paris offers wonderful values in hand-made lingerie. The little matinee of pale blue China silk shown in the middle sketch is one of the many pretty neglig es shown. The short kimono sleeve with ends cut square to correspond with the square neck, is gathered very slightly at the underarm seam, so as to give ample



Deft cutting and odd pipings give distinction to this blouse of white charmeuse

room for moving the arm. Full jabots of the lace trim either side of the front opening and finish in wheel-shaped rosettes at the heavy cord, which indicates the line of the Empire waist. An inset of Valenciennes insertion outlines the entire jacket. The materials are all good, and the price of 25 francs is better.

NOVELTIES IN UMBRELLA HANDLES

The handles for umbrellas and parasols are becoming steadily richer and more elaborate in design and materials—crystal set with semi-precious stones and handles carved from whole topazes appear everywhere. The fifth sketch at the bottom of the page shows an exquisite marguerite cut from a single, large topaz with the stamens formed of a cluster of tiny topazes. Price, 275 francs. The topaz handle was mounted on an enameled stick of a dark brown, the covering was a heavily scalloped taffeta, with which the bright, limpid yellow of the topaz contrasted strikingly. Many of the simpler handles are made of plain, straight sticks of enameled wood, colored the exact shade of the taffeta or silk of the covering.

An inexpensive novelty umbrella handle and change purse combined is seen in the first drawing. In the center of the hollow, elongated globe is a spring attached to a circular plaque, just the size of a French penny. When filled, the plaque is depressed almost to the bottom of the globe, but by means of the spring it is forced up as each piece of money is removed. The money therefore remains always at the top, ready to be taken out when the circular cover, which works on a sliding hinge, is pushed back. The

(Continued on page 78)



A change purse hidden in the handle of an umbrella

A pretty lawn and lace collar and tie for summer wear

The present craze for taffeta is extended even to reticules

Bertha jabot of tinted net and Malines lace

Parasol handle carved from a single, large topaz

You Just Know She Wears
Silk Stockings Though
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McCallum Silk Hosiery

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THEY are a distinguishing mark of good taste with any costume. Built with that fine, close weave which characterizes the superior hosiery, they have not only unequalled style and richness, but such durability as can be found in no other fine silk hosiery. Made in a variety of grades from the cobweb hose of exquisite sheerness to the fine, durable silk stocking that is replacing lisle for everyday wear. The same qualities for men and little folks, too. Matched mending silk and a guarantee with every pair.

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WHISPERS FROM FOREIGN PORTS

(Continued from page 76)

handle is of a metal composition, prettily ornamented in a wreath design, and costs but 10 francs.

SUMMER COLLARS AND JABOTS

A new fancy in neckwear seen in a smart lingerie shop is the low, stand-up-turnover collar and tie made of sheer linen lawn, and trimmed with lace. The one shown in the second illustration, page 76, is made of sheer hand-woven handkerchief linen, bordered with a group of four hand-run tucks and edged with real Valenciennes lace. The lawn tie is tucked and trimmed in the same manner, and is attached to the collar band on each side of the front opening—an excellent idea, as it allows of its being tied without slipping around the neck and musing the dainty freshness of the collar. Price, 35 francs.

One of the prettiest variations of the present style of high collar and bertha jabot is sketched in the fourth drawing, page 76, where the usual point or circle of the smaller, inner yoke gives place to the square. The high, standing collar and the little yoke are of tinted net, tucked very fine, and trimmed with six-inch-wide Malines lace, plaited full and mitered at the corners to retain the square form. Tiny mother-of-pearl buttons outline the yoke, and the usual French touch of black is found in the narrow piping at the top of the collar and in the ubiquitous flat bow. Price, 37 francs.

SILK RETICULES

Taffeta being the acknowledged favorite material for suits and gowns, accessories such as parasols, bags, hats and trimmings are naturally made up to match. The little reticule illustrated in the third sketch (page 76) is a very simple affair, being nothing more than a gathered piece of taffeta with an oblong cardboard bottom; it is held in shape at the top by a two-inch, stiffened band, to which is sewed the pinked, box-plaited ruching. A similar ruching finishes the bottom. The two seams at the side are corded and a narrow, flat band of the silk forms the cord by which it is carried. As it is both full and deep it forms a perfect theatre or shopping bag, and may be made in any color to match the costume for 50 francs.

LITTLE MODES FROM LONDON

We have been threatened over and over again with the exile of the petticoat, but every year it appears again, proving its charms in the face of "hobble" skirts. The more voluminous, though still scanty, skirts of the new season permit an even fuller underskirt and the frothing frill of a really well-cut petticoat. As every mode still tends towards slender lines, Princess petticoats are the only models which have won universal favor. I saw some yesterday, very simply trimmed with a scalloped frill, at the extremely low price of 3s. 10½d.

Coiffure jackets are esteemed by many people. They are not worn so much when dressing the hair as when breakfasting in one's room, and might therefore be made of heavier material than the usual lawn or muslin. But because breakfast is so frequently taken in bed, the coiffure coats continue to be made of fine muslin embroidered with tiny wreaths of white or colored flowers and trimmed with lace which might have come from a spider's loom.

One lovely little set was made of the finest mauve muslin veiled in old-rose ninon. The muslin was embroidered in large clusters of wine-colored roses. The dainty boudoir cap to match was

of Valenciennes lace dyed pale mauve and trimmed on one side with a soft rosette of old-rose satin ribbon, on the other with a tiny cluster of crushed, wine-colored roses.

DOWER CHESTS FOR HOUSE LINEN

I suppose in all countries the housewife worthy of the name takes an interest in her house linen. This year we hear that house linen is to be more beautiful than ever. Two firms are encouraging the idea of the old-time linen chest by offering imitations of the old dower chest for house linen for from two to five guineas. Also an enterprising manufacturer of polishes has put on the market a furniture cream scented sweetly with lavender. In yet another shop they are selling bags filled with lavender, verbena or "Rosemary for Remembrance." The furniture cream can be bought in quaint little lavender vases wrapped in cream paper, on which are printed sprays of the blossoms, for sixpence a jar. The sachet bags are made of purple linen tied with silver thread, and cost only ninepence each.

Then as to house linen. The sheets are embroidered with posies and bordered with lace, and can be bought for from half a guinea a pair to twelve and sixpence each. Face towels, bolster and pillow cases and serviettes are all touched by the magic of embroidery. The desire to show off a fine oak or mahogany table during meals is as much a weakness with men as with women. To cater to this foible the shops are providing linen mats edged with real linen thread-lace; each mat bears an initial in the center or, if preferred, a crest is worked in. Plain linen mats, trimmed with real linen thread-lace, can be bought for a shilling each. The mats, of course, are used with under mats of basket-work, and so take the place of a tablecloth. Serviettes made of finer material than diaper or damask are edged with lace and decorated at each corner with clusters of colored blooms of narrow ribbon.

WHAT THERE IS IN A NAME

The names of the new colors signify a new beauty in materials. There is a "Heart o' Fire"—a marvelous shot material in tones of orange and flame. This ninon mounted over tarnished gold tissue gives the effect of a blazing fire as the wearer moves and the folds of the ninon flow around her. Everywhere we meet the desire for neutral colors—dove grays, mauves of a faded lavender tint, misty blue; but these tints must be worn with a splash of rich color.

Another tint bears the name of "Snow flowers." Instead of the pearly whiteness which one expects, one is confronted with a deep, mystic blue, the color of the gentian that lifts its head above the eternal snows. It seems as if the old shades of blue, green, purple and brown find no place in our favor to-day, and we ask for novelty in the form of new colors and names—"Lupinus," "Woods in Spring," "Eastern Sky" and "Autumn Glory." Sometimes the name

of a tint will succeed in selling a gown.

PROS AND CONS OF THE WAIST-LINE

We are still discussing the waist-line. One couturier predicts the normal line, another raises expressive shoulders and gesticulates that the only reason the Englishwoman has improved her appearance is because she has realized the impossibility of long waist and short leg line, and the determined reformer insists that we have better health because the waist "non est." Time only can settle this chifioned warfare.



Spring
1912

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*The best
Cocoa
of them all.*



FOR EVERY OCCASION

Maillard's Breakfast Cocoa is supreme. Dainty and delicious, it graces every function and lends an added charm to the meal. Whether it be the elaborate banquet, the formal dinner, luncheon, or in the quiet home circle, or the nursery, Maillard's Breakfast Cocoa always finds a peculiar welcome.

Maillard's Vanilla Chocolate reveals the last word in the confectioner's art—a wonderful combination of purity, strength and delicate flavor. Try it today. **At Leading Dealers**

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Spend the noon hour in the Luncheon Restaurant—afternoon tea served, three to six.

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Coats for Motoring

For MEN and WOMEN

Also TRAVELING COATS,
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The most complete stocks of
HATS, BONNETS and VEILS
GLOVES, GOGGLES

Motoring accessories of every description.
CHAUFFEURS' SUITS, OVERCOATS
ready to wear and to order.

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OPPOSITE THE WALDORF ASTORIA

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Makers of Superior Footwear

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One of our New Spring Styles

SHOES do not stand still. There are improvements and changes being made continually. Our stock, the largest and most varied we have ever carried, contains all of these innovations.

Our MAIL ORDER DEPARTMENT is so well organized that we are now doing business to the perfect satisfaction of our customers all over this country and Europe. Either fill out Coupon or send for our Catalogue, mailed free.

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USE THIS COUPON
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Suggestions for Weddings

Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake in boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake; the Bride's Cake, containing special gifts; unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

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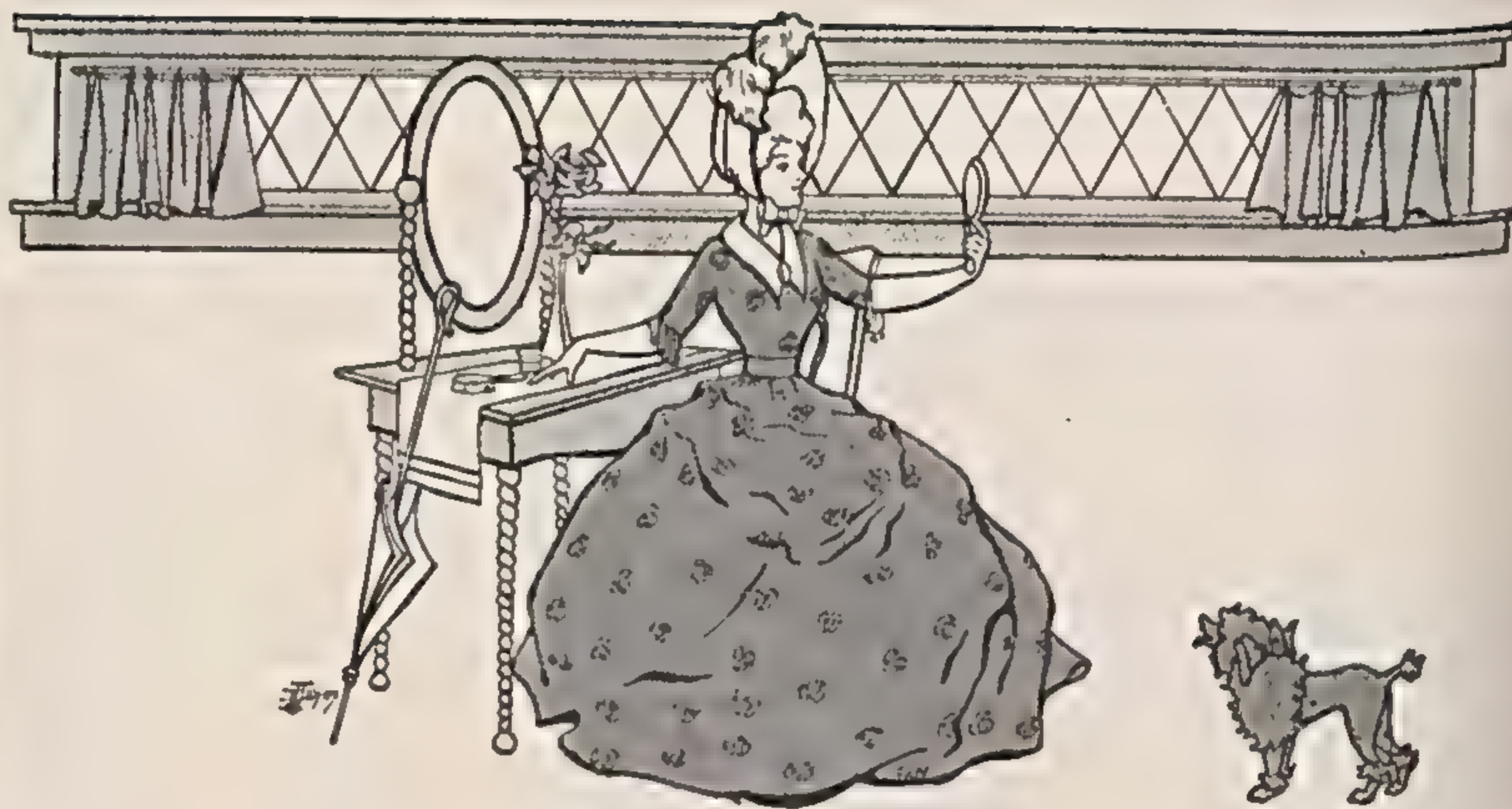
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Visitors to New York always welcome.

Established
73 Years

Dean's

628 Fifth Ave.
New York



ON HER DRESSING TABLE

JUST established in one of the smart new studio buildings in the heart of the ultra-fashionable shopping district is a private establishment for the care of the face, where the treatment unites all the best points of old and modern theories. Cheerful and extremely pretty are the rooms, decorated in creamy white and rose; deft-handed maidens extend one every possible attention, and clever specialists are in charge of all important treatments. Though the establishment itself is new, long experience has brought to perfection the method of massage, if that term could be applied to the wonderful tapping movements used on the skin. They do not pull it out of place, only to fall into deeper lines the moment regular treatments cease, but tone it up to individual action by strengthening all the muscles and tissues beneath.

QUALITIES OF A NEW FACIAL TREATMENT

One does not need to be patient to see the effect of the treatment, for after a single hour under the manipulation of trained fingers, tired lines smooth out, and the skin becomes smooth, rosy and pliable with a clearness and transparency which is a remarkable proof of the efficacy of the treatment. All of the preparations used can be bought separately, and full directions are given for the manner of use, though of course, where it be possible, it is much better to take at least one course of treatment in order to start properly and to learn by experience the best manner of employing the ingredients. Where home treatment only is to be used it will be necessary first to buy a roll of medicated cotton wool, as this is the best means of applying some of the preparations. Soak a piece of the cotton in cold water till it is firm and then dip it in the skin tonic, which closes and refines the pores, makes loose skin firm, and takes away any puffiness under the eyes. The price is \$2 a bottle, or 75 cents for a smaller size. At night the wet cotton is dipped in a cleaning cream, as a preliminary of the retiring treatment; the face is then thoroughly cleansed with it and dried. A special oil, which has been found highly effectual for removing wrinkles, filling out hollows and eliminating the lines from nose to mouth, is next applied. The price is \$1 a bottle for the smallest size. A little of the oil is left on all night and gently removed in the morning before applying the tonic to the face. This tonic has also a strengthening and clearing effect on the eyes.

If the skin be sallow or of a rough, uneven quality a new liquid powder of a medicated nature may be used to great advantage. This gives a beautifully smooth finish to the face, as well as to the throat and neck; it costs \$1.50 a bottle. It has not the drying qualities of many such preparations and is therefore perfectly harmless.

And now a whisper to the woman who finds herself too pale and envies the

pretty, rosy cheeks of some of her more fortunate sisters. Rouge, and rouge of a really wonderful shade, is to be bought at the same establishment. It is in liquid form, and blends with the skin marvelously when applied with any degree of skill. It spreads evenly, so that the tell-tale edge may easily be avoided. Price, \$1 a bottle.

A GYMNASIUM FOR REDUCING OBESITY

The woman who sighs for the long, slim lines of a slight figure, but who finds that her "too, too solid flesh" is difficult to reduce, will be interested in a new gymnasium for reduction. This is conveniently situated just opposite one of New York's famous restaurants, in a room at the top of the building, with plenty of light and pure air to make the exercising enjoyable. The lessons are all private, so that one is not classed with perhaps a dozen others, all requiring entirely different treatment. There is every kind of device to help in the work, and after about an hour's healthy exercise one has a vigorous massage from a trained attendant and, if desired, a shower bath. The course of one lesson a day for a month is \$50, including every charge. The same sum is asked for three lessons a week for two months or two a week for three months. Some of the women perform their exercises in rubber garments, and in almost all cases, sweaters with flannel bloomers are worn to induce perspiration, which is always thinning.

TO MAKE HAIR CURLY

Though skeptical ones may doubt the statement that an English hair tonic of well-known fame will make the hair curly, it is nevertheless true that it has that effect in the majority of cases. It stimulates the growth, restores vitality and is delightful to use, making the hair look twice as thick by reason of the fluffy appearance it has when the scalp has been well massaged. This tonic was originally the private formula of a famous English hair specialist, but it can now be generally obtained.

A TIME-TESTED OINTMENT

A certain remarkable ointment of many years' standing deserves to be even more widely known than it is because of the fine medicinal properties it contains. For eczema of the scalp or skin, as well as for lesser abrasions, eruptions, irritations and chafings, it is a marvelous remedy. It is harmless, acts with reasonable quickness and is endorsed by physicians. A sample of this, as well as of the soap of the same series, will be sent upon request. The soap is most helpful for all deteriorations of the skin as well as for shampoo purposes.

[Note.—Readers of Vogue, inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



Guiry

Importer of Millinery

invites your inspection of Paris models and original creations of exceptional individuality

36 West 33rd Street
15 West 45th Street



Nursing, Not Medicine

will be the salvation of your hair. Intelligent care will compel a response in stimulating its growth and restoring its natural beauty.

The Frances Fox two months'

Course of Special Lessons

applied to your particular case qualifies you as an authority on the care of your own hair. The fee of \$10 includes my personal direction and all equipment necessary to obtain results.

For complete information concerning this two months' course on the Scientific Care of the Hair, address

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Established and conducted
by Professional Nurses.

THAT YOU MAY KNOW



"La Petite Amie"—Actual Size

Why this fascinating case of highest quality toilet requisites is being sold at a loss

25c

It is that American women may know the Hanson-Jenks toilet requisites by personal trial that we are putting on sale the fascinating little case of miniatures inadequately pictured on this page.

It contains small packages of Halcyon Rose Perfume, Ilys Sachet, Wood Violet Toilet Water, Violet Toilet Soap Brut, Violet Talcum Brut. Total value, 50 cents—sold for 25 cents.

The actual cost of their production is greater than their whole price.

They will be withdrawn from the market as soon as enough have been distributed to acquaint the leading women of each city with the Hanson-Jenks products.

Ask for it at your store before the limited supply there is exhausted. Or—write to us enclosing fifteen two-cent stamps.

TOILET REQUISITES of the character that meet the exacting demands of the women most fastidious in refinement, may now be had without payment of the extravagant prices hitherto made necessary by high import duties.

Hanson-Jenks products have never been cheated of quality to meet price.

They are not cheap. They are expensive goods at reasonable prices. In quality only the best of the imported approach them.

They comprise creamy *un-
guents*, stimulating lotions, soothing powders and a variety of exquisite toilet waters and perfumes, among which you will find *just* the odor that will best express your own individuality.

Hanson-Jenks Company

149 West 36th St.

Perfumers

New York



The mark always found on Hanson-Jenks products



Viville of Paris

Avenue de L'Opera.

presents for the consideration
of the American Woman of Fashion

Bacchanale

the supreme achievement of
the perfumer's Art.

Other "Viville" Perfumes - *L'Eveil, Rose Capiteuse, Napoleon.*

Bacchanale can be obtained at
B. Altman & Co. James McCreery & Co. John Wanamaker. Hegeman.
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161 William Street, Exclusive Agents for North America.

The FRENCH PANTALON COMBINATION

TO MEASURE
OR READY-TO-WEAR



of fine
Nainsook
—exquisitely
trimmed
with
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to
measure

\$8.75
upward.

The New FRENCH BRASSIERE

A thoroughly practical creation—
especially adapted for large figures.
Made of Heavy Linen, beautifully
hand embroidered, real Irish lace
trimmings.

To measure \$25.00

Booklet and Sketches on Request

MRS. CLARKE

182 Madison Ave., near 34th St., N. Y.



We Told You This Hat Would be the Craze

In the January first edition of
Vogue our advertisement pictured
the cut as above. In part the ad
read: "Here is a picture of an
early Spring style—the first maker
to show them. Regina hats are
fashion creators—the best dressed
women wear them—most good shops
show them."

Since that ad Paris and Monte Carlo
have gone crazy over just such
shapes and just such trims of taf-
feta. Our ad had to be in Vogue's
press 30 days earlier than date of
issue. This means we "scooped"
Monte Carlo and Paris by two
months. We want the big brainy
women of America to ask for Regina
hats. The label insures best style
and service and saves you money—
for they are best at any given price.

FRANKEL, FRANK & COMPANY
Kansas City, Mo.

SEEN IN THE SHOPS

(Continued from page 42)

veilings—indeed there is no soft ma-
terial that cannot be bought with the
dainty or striking border that always
gives such a smart finish to a gown.

A certain shop which prides itself on
its exclusive designs has an unusually
beautiful selection of cotton voiles.
These are made mostly in the soft, light
shades, and of course in the black and
white combinations that will continue in
favor through the early summer. Par-
ticularly effective is a voile of inch-wide
black and white stripes which has for a
border a scrolly oriental design in black
on a background of dull blue, sage green
or tan. This is fifty-six inches wide
and is priced at \$2 a yard. Another
lovely white voile has a fine pin-stripe
of violet, closely set, giving a violet tone
to the whole fabric; it is bordered by a
deep band of graduated dots, which in
turn is edged by a two-inch band of
black. This also sells for \$2 a yard.

Foulards, those satisfactory old stand-
bys, will be used for the indispensable
one-piece street dress. A navy blue with
white dots is always smart. One pat-
tern, unusually lustrous and heavy, is
\$2 a yard, forty-two inches wide. The
border is scarcely defined—merely a
series of dots, which grow larger as
they reach the edge.

Another material that is being much
worn, both on the street and in the
house, is the so-called satin zenith. This
wonderfully soft yet heavy satin is fast
taking the place of the popular satin
charmeuse. Both have the Directoire
finish, but the new material is much
better in wearing qualities, and one is
not troubled with the ugly roughening
that is so annoying in many satins. It
comes in all the evening shades at \$3 a
yard, forty-four inches wide. The street
shades are especially good—taupe, wis-
taria, dull blue and pale tan.

BROCADES FOR EVENING WRAPS

Wonderfully sumptuous are the new
brocades. One does not know whether
to attribute their gorgeousness of color-
ing and design to the Delhi festivities or
to our own increasing tendency towards
the magnificent and the extravagant.
One brocade, especially stunning for
evening wraps, has a chrysanthemum
woven in gold upon a background of
many colors. Upon examination, this
background shows many slight varia-
tions of weave. In brique and in Nile
green, the background is woven with
fine threads of gold, thus giving it a
lacy appearance, against which the
golden chrysanthemum stands out strik-
ingly. In another, the bluish brocade is
woven with deep green in a pattern
simulating embroidery, to give a mauve
tone to the whole. Perhaps the most
beautiful of these chrysanthemum pat-
terns is that with a lemon-colored back-
ground, covered in an oriental, deep
blue, dragon scroll. Unlike the others,
this pattern could be effectively used in
gowns, either as the bit of
gorgeousness that is
glimpsed between the folds
of an overskirt, or hidden
under the soft chiffons of
bodice or sleeves. The price
for this forty-inch material
is \$10.50 a yard.

A NOVELTY FOR THE NECK

A variation of the popu-
lar and becoming black vel-
vet neckband is being shown
in a chic new importation.
This consists of a black vel-
vet band fastened at the
back by a neat gilt clasp. It
is, however, broken for about
five inches at the center by
a band of tiny steel beads
threaded on silk in patterns
sometimes conventional,

sometimes quaintly old-fashioned. The
bands vary in width from one to one-
and-one-half inches and cost \$1.50 and
\$2. The beaded center is usually com-
posed of solid squares, each with its
little design broken by an openwork ef-
fect of single strings of beads. One
dainty band is made entirely of dull
gold beads with tiny wreaths of pink
flowers in each square. The price is
\$1.50. A very smart design is executed
in silver-white beads. The central
medallion is a square decorated with a
conventional, diamond-shaped design in
red and gold; the side medallions, snow-
ing the same design, are long and nar-
row. Price, \$2. Worn with or without
a collar, these bands give a smart touch
of black and at the same time break the
straight line that is not becoming to
everyone.

LACE DECORATIONS FOR LINEN FROCKS

One shop, noted for its exquisite im-
portations of real lace, is showing the
most fascinating medallions in Venetian.
These may be had in all sizes with vari-
ous conventionalized and unusual de-
signs and are remarkably low in price.
Made of the best and strongest linen
thread of a creamy tone, they seem espe-
cially designed for the heavy crash and
linen gowns that will be so much worn
this year. Quite large medallions, about
two-and-one-half inches square, are 75
cents apiece and have a rearing dragon
for a motif. Smaller medallions, oval in
shape, are decorated with the head of
an ancient Assyrian—price, 75 cents
each. At a like cost may be purchased
triangular medallions with a spreading
and very un-American eagle for a motif.
A smaller triangle with a conventional
design costs 35 cents, while for 30 cents
one can obtain a small square, conven-
tionally decorated, and for 25 cents, a
circular one. Tiny medallions, hardly
one-inch square, bearing a convention-
alized flower, are as low as 10 cents
apiece.

For the decoration of the white linen
costume there are charming buckles of
Irish crochet in different shapes—round,
square and oval. A good-looking oval
at 25 cents is made of heavy thread on
a bone foundation and is finished with
a picot edge.

This same shop also offers plaited
frills of exquisite filet lace at excellent
values. The frill itself is made of fine
Brussels net; the filet edge, two-and-one-
half inches wide, has a beautiful run-
ning vine pattern. This frill, in the
average size, is \$2.50. A much larger
one, trimmed with lace of the same pat-
tern, costs \$5.

TRIMMING BY THE YARD

The much-talked-of wooden beads
that are used as trimming may now be
had strung on bands of silk filet mesh.
They are made in varying widths, from
two to four inches wide, and range in
price accordingly. A most
effective insertion is com-
posed of tiny, roundish
wooden beads, colored bright
red, blue, green and bronze,
and strung on a mesh of
black silk. This insertion,
two inches wide, is \$2 a
yard. More gaudy is a wider
insertion composed almost
entirely of red beads strung
in a triangular pattern on a
changeable silk mesh. Price,
\$3. For \$1.90 a yard is to
be had a six-inch band of
loosely woven crash, printed
with an oriental flower de-
sign in black, green and
some contrasting color and
edged with a two-inch band
of the predominating color—
brique, rose or Delft blue.



J. & J. Slater

Spring Styles



THE J. & J. Slater Shoe is the outcome of the knowledge gained in fifty years' experience, based upon the careful study of the demands of every season—has the approval of those who know and appreciate character in footwear.

Men who golf will appreciate the light weight and comfort of the new golf boot—made in tan, russet or brown buckskin, blucher cut—no tips and reinforced at the insteps to give added support.



New illustrated price list, "A Package of Shoes," with book of instructions and measurement blank mailed on request.

Broadway at 25th Street, New York



Yours for the Asking

A New Book of Photographs of Distinctive Homes

Wouldn't you like to have the opportunity to study in detail the interiors, exteriors and garden settings of some of the best moderate priced houses, designed by leading architects, the country over? Wouldn't you like to have a book full of just such suggestions as the prospective builder appreciates with an introduction on the choice of a style for the country or suburban home by Frank Miles Day past president of the American Institute of Architects? Wouldn't you like to have this book of over 125 plans and photographs of houses that have actually been built, giving costs, interior details and construction? *Inexpensive Homes of Individuality* is just such a book and is yours for the asking to introduce

HOUSE & GARDEN

the magazine for the man or woman who wants to make the most of the home whether there is little or much to spend. *House & Garden* brings you inspiration to homes whose owners have planned them with wonderful ingenuity and individual taste, it shows distinctive decorative effects, portrays successful gardens and beautiful landscape results and, best of all, tells you just how to secure each one of these things and at what expense, while a profusion of actual photographs aid in planning the many details that insure a home of individuality. On receipt of 25c (regular price) and the names and addresses of only 15 people whom you know to be actively interested in housebuilding or gardening, we will send you March *House & Garden* and also *Inexpensive Homes of Individuality* FREE. Your name will not be used in connection with the list. Do it now while you think of it.

McBRIDE, NAST & CO.
Union Square New York

The Power of Beauty

The influence of feminine beauty is responsible for the great achievements of womankind, for she who is beautiful sways the world as her own. To preserve or even acquire this noble attribute is a pleasure when the one toilet cream of purity and quality is used—cream is ELCAYA.

CRÈME ELCAYA

"Makes the Skin Like Velvet"

This dainty "Creme of Flowers" protects the skin from the harsh Winter weather—makes it soft, fresh, inviting and keeps the complexion naturally beautiful. ELCAYA has become the most treasured "Beauty-Aid" of the well-groomed American woman because of its distinct superiority and purity. Use the best—use ELCAYA.

All Dealers, Nation Wide, Sell ELCAYA

CREME ELCAYA
SAVON ELCAYA

CERAT ELCAYA
POUDRE ELCAYA

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Nurses Outfitting ASSOCIATION

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Near 5th Avenue New York

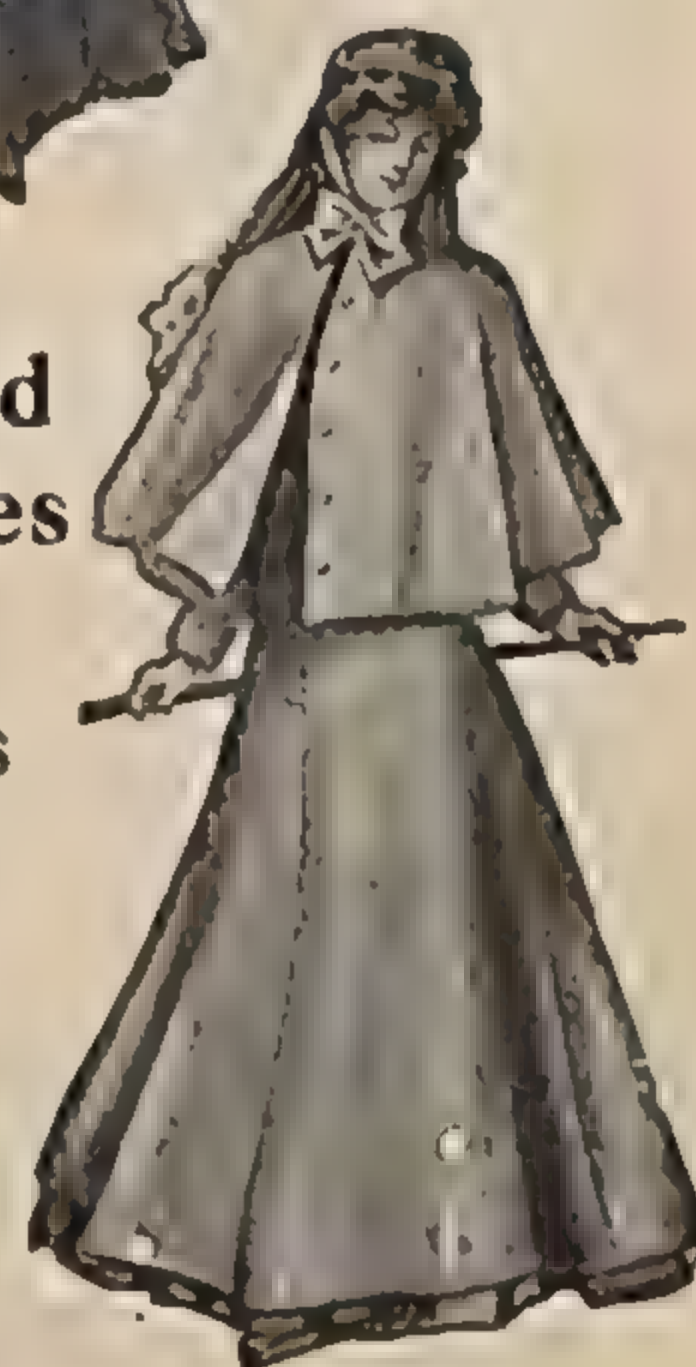
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Uniforms
for
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For
House
and
Street



New
Imported
Novelties
In
Uniforms

Aprons
Collars
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Caps
Etc.



Send for Catalog B

Maison JAQUELINE

Paul Poiret, the great French designer, says:

"To Mademoiselle Jaqueline, the most Parisian of Americans, my heartiest good wishes."

Paul Poiret

From Paris, I write this message to the readers of Vogue:

"THE modes of Spring have now crystallized into their definite form. In consultation with the greatest designers, I have secured for your benefit intimate information not accorded as yet even to the *haut ton* of Paris."

Jaqueline

DETAILED information can be yours. Mlle. Jaqueline will return on the "Lusitania," reaching New York on Thursday, March 7th. She will at once be at home to her customers at

**20-22 E. 46th St.
New York**

Opposite the Ritz-Carlton

VOGUE POINTS from LONDON and PARIS

SASHES long and short, fringed and tasseled, are being used on all costumes, from the most elaborate silk suits and dresses to the simplest tailleurs. On gowns they are still generally worn at the side of the back, but many of the newer models show them quite to the side of the front. The first sketch at the bottom of the page shows a high, plaited girdle with long, full, sash ends, which are gathered into a silk tassel at the bottom; this is worn at the side of the front. The second shows an attractive little sash seen on a taffeta suit. The front of the coat finished in long ends, which slipped one under the other to form a draped surplice. These ends tied directly in the middle of the back in the manner shown in the sketch. The third sketch shows a sash similar to the first, and also worn to the side of the front. In this case the ends are finished with wide silk fringe instead of with tassels. The last sketch shows a belt of two-inch velvet ribbon which was worn with a little taffeta costume. The long, loose loops of velvet fell at the left side of the back, and the belt itself marked a tight, well-defined and rather wide waist-line.

THE two sketches at the top of the page show a combination scarf and dolman. The comfort and grace imparted by such a device promise to make it one of the most popular of the spring innovations. In form it is merely a wide, straight scarf, shaped in the back in a deep point which reaches far below the waist. The long ends cross in front, twist around below the hips and hook under the point in the back. The point is finished with a large silk tassel, and the mantle itself is trimmed with fringed, box-plaited taffeta. These mantles are made in taffeta to match the suit or, of course, make up prettily in light-toned silks for evening wear with a summery frock.

PRETTY scarfs to wear with street suits are made of heavy, black Brussels net, trimmed with narrow, ostrich feather bands. These run in two stripes down the center and outline the entire scarf. These scarfs are about a yard wide by three yards long.

THE peacock-feather design and probably, as a consequence, the brilliant green opal, are prominent features in the



A dolman-scarf, which promises to be a most popular innovation



rings, buckles and pins which are being shown by the most original and exclusive Parisian jewelers. One of the most

unique of these designs is a little-finger ring composed of two peacock feathers of oxidized platinum; these meet, one above the other, at the front of the ring, and the eye of each feather is a wonderful green opal. The dark platinum, quite black in some of the shadings of the feather, make a perfect setting for the contrasting brilliancy of the opal.

PLAIED and accordion-plaited skirts loom large on the horizon of fashion, sometimes in a front panel, sometimes in a deep ruffle, but always with the plaits held in at the bottom by a band of ribbon or by hidden catches.

FAR smarter than its size would lead one to imagine is a little bow of black velvet used to fasten a flat, lace collar, or to finish the high linen collar of a tailored blouse. The slide that clasps this bit of velvet is of gold or silver, simply embossed or thickly set with tiny diamonds.

(Continued on page 86)



The sash, chosen as another of the little devices by which fullness may be introduced in the slender silhouette, displays delightful variety



**A Good Cup of Coffee
Starts the Day Right**

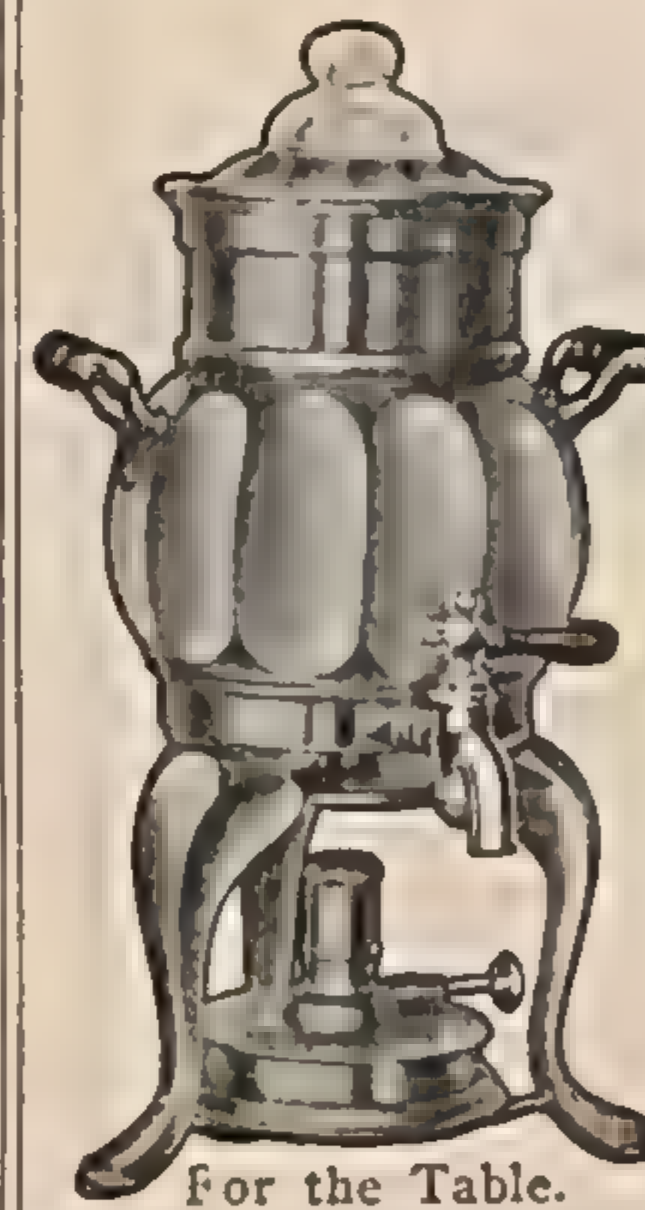
"UNIVERSAL"

The acknowledged superiority of the "Universal" over all others is due to its patented valve and pumping process

which circulates from six to ten times more water than any other percolator

Its patented filter cup cover evenly distributes the water over all the coffee and extracts a greater amount of coffee essence or strength from each grain.

Percolation is completed before the boiling point is reached thus eliminating the evil effects and unpleasant taste of boiled coffee.



For the Table.

The "Universal" makes a more delicious, aromatic beverage at a minimum expense and in less time than any other percolator. Saves its cost many times over.

"Universal" 6 Cup Percolators can be had for \$2.50 up.

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Lies in your looks. Your gray, streaked and faded hair is the greatest telltale of advancing age. If you want to look youthful and gain in your appearance, write for our book telling about "The Ideal" Comb, the new and wonderful invention of Prof. Hoffer, the well-known dermatologist of Berlin. This comb restores your hair to its natural color and youthful appearance by simply combing with it. The process is so simple and results so perfect that it may truly be called one of the greatest inventions of the 20th century. Write for this book now.

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Those
"Arnold"
Knit
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BABE and child
can know no
greater comfort

This "ARNOLD" KNIT NIGHTIE, with Shirring String, keeps baby's little body warm and snug from chest and arms to the little feet. It protects against chill if the clothes are kicked off, yet allows the greatest freedom for stretching and twisting of the little legs.

or contentment than when clothed day or night in an "Arnold" Knit Garment. So warm, so elastic and absorbent is the yarn of these goods that the child is happier and healthier all the time.

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The MOTHER appreciates "Arnold" Knit Goods because they insure against chill to the uncovered or over-warm child—because they cannot shrink, wash easily, never become harsh or stiff, and are of perfect finish and workmanship thruout.

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I WILL guarantee that by devoting but fifteen minutes daily to my system you can weigh what Nature intended you should, or more wonderful still, reduce or build up any parts of your figure that may be burdened with surplus flesh, or undeveloped—this because my system can be centered upon your hips, waist, limbs—in fact, any part you wish built up or reduced.

My system makes for a figure perfectly proportioned thruout—a full rounded neck, shapely shoulders, arms and limbs, a fine fresh complexion, a good carriage with bodily poise and grace of movement.

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My system tends to stimulate, reorganize and regenerate your entire body, restoring the lost physiological balance necessary to renewed health. You will find your digestive system taking care of your food, transforming it into good, rich blood.

My system will strengthen your lungs, your heart and the other vital organs, helping you to withstand all weaknesses and disorders.

It will generate a high degree of vital force and develop greater nervous vigor.

My latest book, "The Body Beautiful," should be read by every woman. I will send it FREE. It has been declared by thousands to be the most original, unique and fascinating book ever written upon a subject of the deepest and most vital concern to every woman. It explodes the fallacy that lack of beauty or of health cannot be avoided, and points out many other truths in reference to building health, vitality and all-round physical perfection. In this book I have explained how and why woman should be VIGOROUS and HEALTHY and why she can and should be ATTRACTIVE.

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen in me a living demonstration of my unique system of health, culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in any other respect not at your very best, then I can be of service to you.

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My book, "The Body Beautiful," is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body. With "The Body Beautiful," which I send free to any one upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny.

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ANNETTE KELLERMANN, Room 702 V,
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"Marmo" The Great MATERNITY

Here is a Corset-Waist especially designed and constructed to combine comfort, safety and the retention of a smart, stylish figure for mothers during prospective motherhood—for convalescents during the convalescing period—athletic women while horseback-riding or engaged in other sports—stout women who seek to retain the lines of their figure while at rest, but whose corsets preclude comfort—

In fact, whenever stays are desirable but corsets are too unyielding, the "Marmo" Maternity is unapproachable for comfort and its conformation to prevailing styles.

Note the lacings on either side, adjustable to the requirements of the wearer. The ELASTIC-WEBBING insertion down the front and back, which yields to any extraordinary movement—the firm but gentle support which it gives the abdomen—and its manifest accord with the present style-requirements.

Its lines are scientifically correct to accomplish just the purposes for which it is intended; it is therefore recommended with every confidence in its conducting to the wearer's ease, health and smart appearance.

Sizes 19 to 36—Price \$5.00

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PREPAID ON RECEIPT OF PRICE.

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Season's Opening

Every Department displays Advanced Fashions in Complete Readiness.

Corsets that challenge comparison in their exclusive features. Mood Bust and Hip Reducers and Bust Supporters eliminate form defects and create a figure beyond criticism. Mail orders filled. Write for Booklet and self-measurement blanks.

Lingerie (Gowns and Underwear) Inimitable creations from Paris—hand-made and embroidered.

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Mood Creations have an international reputation. They are shown in conjunction with the imported models just received. Without doubt the most exclusive display of this season.

ALL MOOD DEPARTMENTS ARE OPEN FOR INSPECTION WITHOUT OBLIGATION TO PURCHASE.



The New Tourist Model. Every Woman will demand it because of the youthful outline it portrays. Made of silk twisted rubber elastic, is an especial favorite with young ladies who have outgrown the Mood Junior Elastic Corset.

It is somewhat more of a support for hips and abdomen, but still retains the qualities of elasticity so essential for the modern figure.

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27 West 38th Street
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Prepared to show Advanced Spring and Summer Models

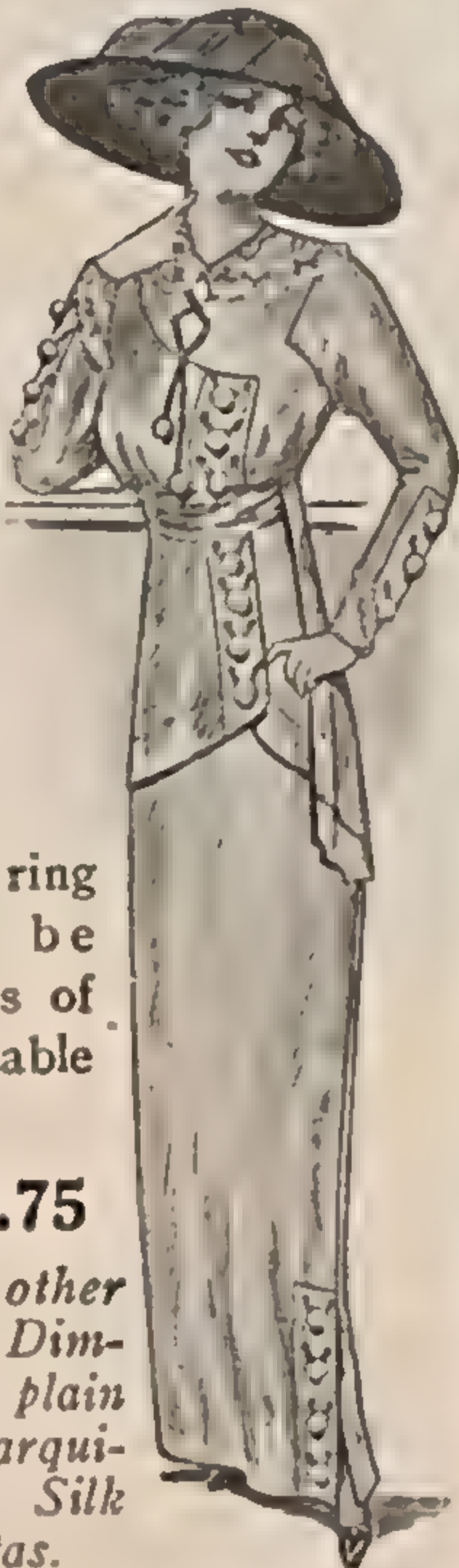
Chic Taffeta Gown with entirely new style sleeve. Embroidered batiste collar and cuffs. Agate balls and hand embroidered ring trimming. Can be had in all shades of plain or changeable taffeta.

Special, \$33.75

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Waists	-	-	-	\$ 3.50	} and upward
Linens	-	-	-	10.50	
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The Greatest Beautifier of Them All

A luxurious, everyday toilet necessity of the choicest materials, its purity, extreme fineness and velvety softness make Pozzoni's especially desirable and refreshing to the most sensitive skin—beautifying without a "powdered" appearance. Only complexion powder that really clings—the only one put up in a wooden box, retaining all its delicate perfume until used. Five colors: flesh, special pink, cream, white, brunette.

50c—Everywhere—50c



Has the Fragrance of Real Violets
Send 2c. in stamps for a Sample Cake to-day
The Andrew Jergens Co.
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LONG SANG TI CHINESE CURIO CO.

293 FIFTH AVE. NEAR 31ST ST. NEW YORK
Their booklet "V." illustrating the history of Oriental Art and Stones to be worn for good luck on different days, now ready.

VOGUE POINTS FROM LONDON AND PARIS

(Continued from page 84)

THE "Jane" hat shown on this page is made of black velvet, with a facing of white straw on the brim. Split at the back, the brim turns over the crown to show this facing. Roses, shading from pale pink to deep salmon, are banded thickly at the back and tower above the crown and over the flaps.

THE sketch in the middle of the page shows one of the fetching girdles which Jeanne Hallée is using on some of her new models. The high, crushed girdle narrowed into plaits at the well-defined waist-line, and the long, rounded ends are of black taffeta. The big, butterfly bow between the shoulders is made of bias bands of pastel green taffeta—an attractive and original design, particularly pretty to wear with the airy voile gowns of midsummer.

A VERITABLE Directoire collar faced with a heavy white silk modishly finishes the neck of a new redingote gown of black corded silk. A large bow of crisp, white tulle, simply strapped across the middle, is posed at the base. The pretty, transparent stiffness of this new bow must be preserved or its chic is lost. This bow is the last word in neckwear for tailored costumes and is constantly seen on the boulevards. It is shown immediately below the Jeanne Hallée sash on this page.

THE fad for a high, adjustable collar is one of the marked features of present-day gowning. Such a collar is shown at the bottom of the page. It is of black velvet with points of dainty cream lace that turn over from the top; a black chenille fringe trims the lower edge.

A NOVEL opera cloak is made of a gauzy material shot with gold. It shows considerable fullness, which is gathered in at the feet and drawn to the front, where it is held in position under a large, jeweled buckle.

PARIS has decreed that the small, flat bow so long used on our walking shoes and cravats should die. The loose, bow cravat is used instead, but so far London has modified this bow into something approaching the design of the boot bow, though it is not quite so small and prim. Black velvet cravat bows with long ends combined with sashes to match are to be very popular; the tabs of belt and bow are decorated with floral embroidery of bright-colored wools.

THE tiny bouquet is still worn with the tailor-made gown. The more closely the frail blooms are packed together the better the effect. In afternoon, reception and



Black velvet hat faced with white straw. The brim is split to lap over the crown

evening gowns, however, there has been a return to the more carelessly arranged blossoms with long stalks; these are such clever imitations and so perfectly scented as almost to defy detection. The wall-flower in shades of chestnut brown, terracotta and orange reigns supreme, and has even ousted the Queen of Flowers itself.

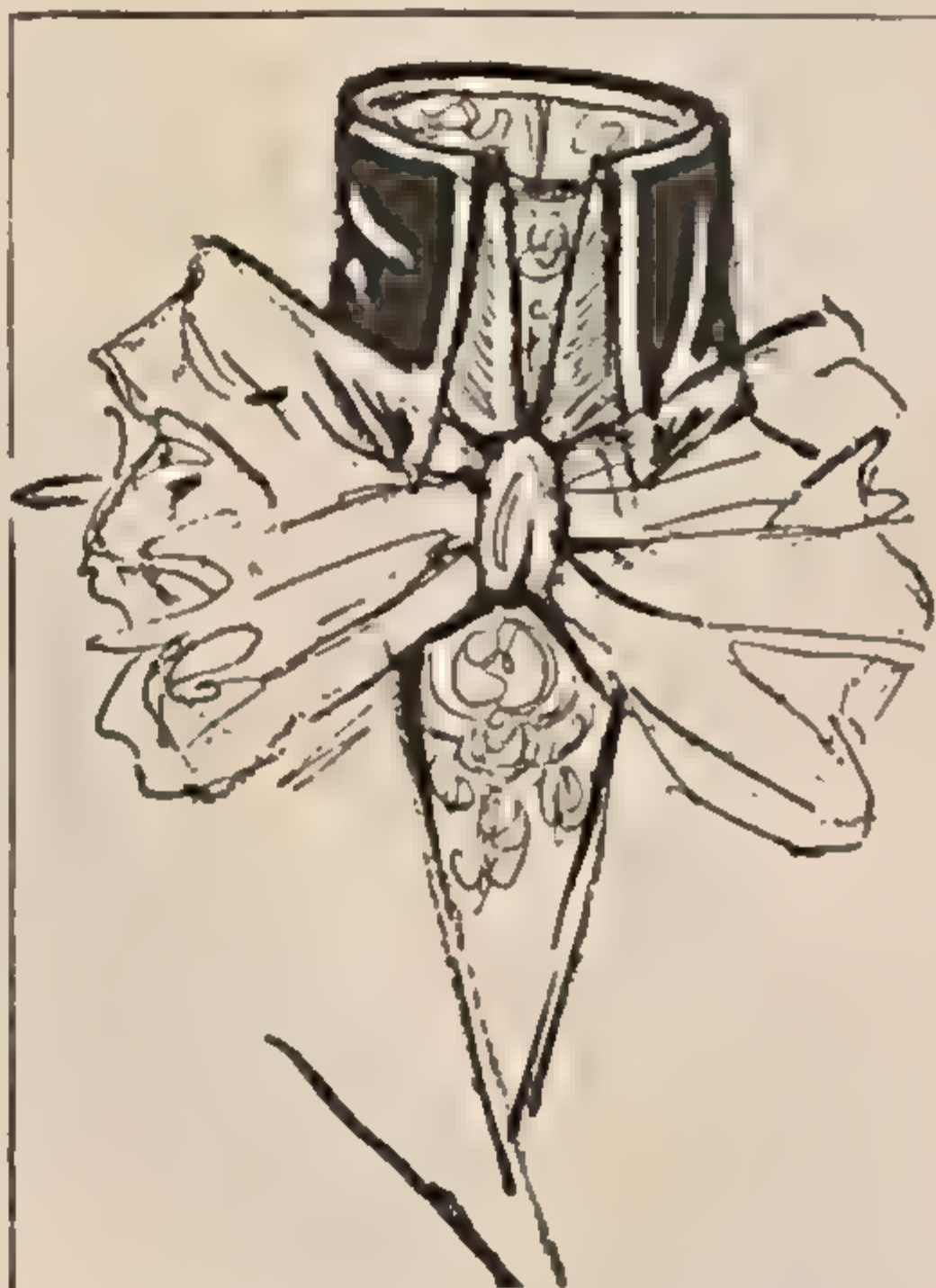
THE large bag which has so nobly taken the place of the lost pocket is becoming much plainer in design. This is partly due to the fact that most of the new gowns, blouses and evening robes owe their charm to a touch of brilliant embroidery which must not be interfered with by a bag encrusted with gold lace and jewels. Simple velvet bags bordered with a narrow fur have been of late much in evidence; the initial is worked on in

dull gold, or any of the metallic threads. THE only trimming on a duck's-egg-blue evening gown was three satin rosettes on the front of the skirt, which were chained to the rosettes at the back by links of satin.

SHOES of brocade copied from old designs and silks, are being worn with brocade or velvet tea gowns. These old-world materials have been handed down for generations, and nowadays are as eagerly sought by modistes as by furniture designers who insist that the curtains and the coverings match the period of the furniture. A pair of evening shoes was made of a bit of silk figured with dull, wine-colored flowers and a tiny, glowing peacock strutting among the blooms. An old pair of paste buckles completed the charming effect. In truth, the labor of one century is laid at the feet of another.



Belt and sash ends of black taffeta, bow of pastel green taffeta



Directoire collar with bow of crisp, white tulle



Velvet stock with points of fine cream lace and black chenille fringe

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THE NEW FABRIC HANDKERCHIEF



"Lissue" is a new kind of handkerchief. Soft, sheer and most durable. Many times its price would buy none finer or more absorbent.

From England to you for 25 cents

All white or with colored borders. Six Lissues free for one that loses its color in the laundry.

If your dealer cannot supply you send us his name with 25c. for a handkerchief. Handsome booklet and sample fabric free on request.

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Canthrox Shampoo

is not a magic. It will not bring in a new head of hair in a week—but it will soften and strengthen and improve any head of hair. It will make clean and healthy any scalp. It is a natural tonic and cleanser—pure in its ingredients and constructive in its action.

Any dependable druggist will tell you that it is far superior to competition.

50 Cents for 15 Shampoos

Trial Offer: We have such confidence in Canthrox pleasing you that for your name, address and 2-cent stamp, we will send you sufficient Canthrox for a shampoo, so you can try it at our expense.

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If asked for, Canthrox Shampoos are given in many first-class Hair Dressing and Shampoo Parlors.



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*The Beauty of Your Figure
Depends Entirely Upon
the Beauty of Your Back*

PEOPLE do not notice your figure until you walk away from them. A beautiful back is possible only with a laced front corset, which has the back made all in one piece, and which, providing it fits your back perfectly, is your only means of displaying the naturally beautiful lines of your figure.

To be assured of a perfect fitting back, wear

MODART CORSETS

"THE IMPROVED FRONT LACED"

MODART CORSETS have proved their perfect fitting qualities so thoroughly, that a majority of the most noted corsetiers of America, in charge of the corset departments of the country's leading stores, now sell MODART CORSETS and recommend their use in preference to all other corsets.

The perfect fit, and the remarkable flexibility of the MODART CORSET, assure you extreme comfort at all times. It is so well made that it will greatly outlast ordinary corsets and always retain its shapeliness.

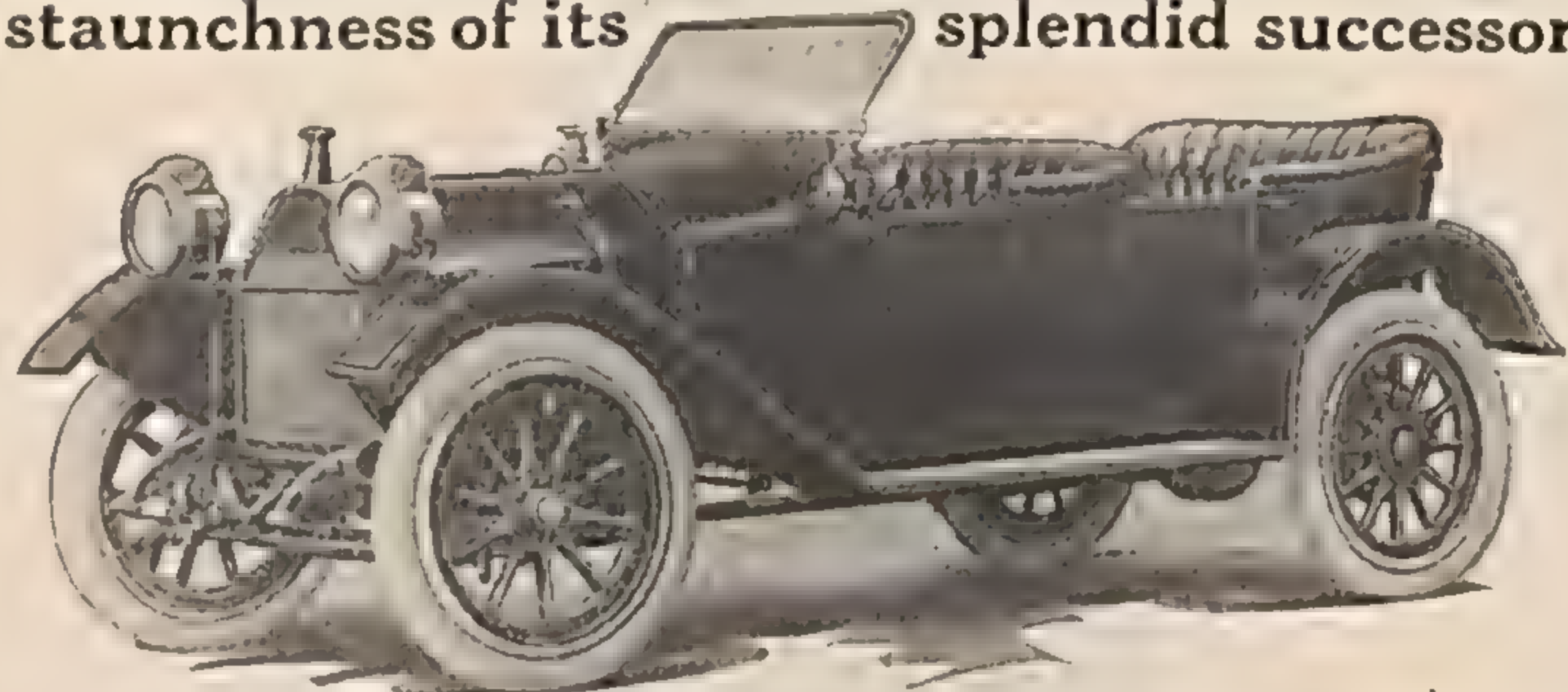
No woman who cares for the beauty of her figure will neglect examining the MODART. If you do not know which is the MODART store in your city, we will tell you.

MODART CORSET COMPANY
DEPT. 14. SAGINAW, MICHIGAN

Globe Girdling

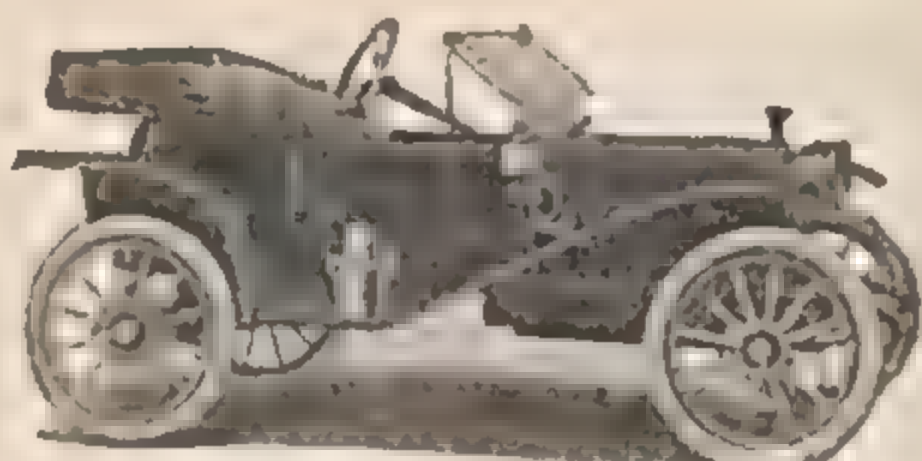
Hupmobile

Completes tour; pays striking tribute to the staunchness of its splendid successor



Hupmobile Long-Stroke.
"32" Five-Passenger
Touring Car—\$900

F. O. B. Detroit, including equipment of windshield, gas lamps and generator, oil lamps, tools and horn. Three speeds forward and reverse; sliding gears. Four cylinder motor, 3 1/4-inch bore x 5 1/2-inch stroke. Bosch magneto; 106-inch wheelbase; 32 x 3 1/2-inch tires. Color—Standard Hupmobile blue. Roadster—\$900.



Standard 20 h.p. Runabout, \$750 F. O. B. Detroit, with same power plant that took the world-touring car around the world—4 cylinders, 20 h.p., sliding gears, Bosch magneto. Equipped with top, windshield, gas lamps and generator, oil lamps, tools and horn. Roadster—\$850. Coupe—\$1100.

New York's eyes were opened during Show Week to the splendid "staying powers" of Hupmobile construction by the triumphant return of the World-Touring car.

The amazing achievements of this car, in its 40,000-mile trip, conferred additional distinction upon the new Hupmobile Long-Stroke "32"—first publicly shown at New York—because both are the fruits of the same skilled organization and the engineering leadership of E. A. Nelson.

Hupmobile sturdiness, exemplified so strikingly in the World-Touring car, receives new and more impressive expression in the Long-Stroke "32," with its distinctive features of construction and its generous power—found heretofore only in cars costing a great deal more than \$900.

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1261 Jefferson Ave.
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The accompanying views are reproduced from photographs taken during the Hupmobile's world-tour



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(Natural Willow)

OUR new and exclusive model with arm rest, magazine pocket and hair cushion covered with Aberdeen linen in plain colors or figured cretonne.

There is no furniture that fits so admirably in any room, nothing quite so comfortable and "homely" as willow furniture. Our models fit any back and are strong and durable, absolutely the best, all hand-made. May be stained any color.

Why not place your order immediately and insure having at least one chair that will be cool and comfortable this summer?



Send today for our large catalogue illustrating in great variety original designs of chairs, divans, tables, tea carts, baskets, etc.

MINNET & CO., Established 1898

Manufacturers of HIGH GRADE WILLOW FURNITURE

368 Lexington Avenue, (Bet. 40th and 41st Streets,) New York

NOBLESSE OBLIGE

The Alliance Employment Bureau
Sucessfully Helps the Children
of the Poor to Help Themselves

THE Alliance Employment Bureau, of 49 Lexington Avenue, is considered by thoughtful students of social conditions to be filling a need too long ignored, which is yet equal in importance with the work of the industrial training schools. That this work of bringing employer and worker together is appreciated, is indicated by the fact that a large number of both classes apply to the Alliance; the record of applications from workers for a single year was over two thousand, and from employers, sixteen hundred. It is interesting to note that the requirements of 642 employers could not be met, and in 100 other cases either conditions or salaries were unsatisfactory to the applicants for positions. Of these only a few less than 50 per cent. were placed.

The workers are, with few exceptions, unskilled; the girls, as a rule, lack concentration; the majority are irresponsible. In the opinion of Mrs. O'Connell, the superintendent, this is partly due to their being put to work so early at little odd jobs, so that by the time they are seventeen or eighteen, roving from one position to another has become a habit. Those who undertake to improve the conditions of the girls by increasing their efficiency find that those in laundries, for example, are so disposed to be migratory that it is impossible to help them. This apparent inability to concentrate points to faulty methods of home and school training.

VALUE OF VOCATION BUREAU

But the irresponsible, shifting girls are here by the thousand, and cannot be allowed to die of starvation, or even to spend their lives on the ragged edge of destitution. It is not sufficient to furnish them with positions; they must also have counsel and encouragement; they must be persuaded to remain in the newly acquired positions which, for the most trivial reasons, they frequently desire to give up. Someone must make them realize the grave wrong they do themselves, the Bureau and the employer when they promise to fill a position and do not. Nothing in the girl's previous training has made her understand that such conduct is reprehensible and has a baleful effect upon her career, and even on her whole life. One readily understands that this phase of the work of the Alliance is really the most valuable part of the service it renders, as it is concerned with character building of a peculiarly difficult kind—that of adults with formed habits.

The essence and far-reaching effects of such work cannot be made apparent by publishing reports; even those most intimately concerned with the philanthropy can hardly appreciate the tremendous moral impulse it gives, or rightly estimate the value of the time spent in influencing the girls. To say that 650 girls in a single

year were persuaded to retain positions, amicable adjustment of 113 disputes between employer and worker achieved, 130 girls made to realize that it is dishonest to promise to take a position and then fail to do so, and so waste the employer's time and discredit the Alliance Bureau in the estimation of the employing class—all this conveys only a faint idea of the moral value of the work. No employment agency serving the untrained boy or girl can be successful if it does not include among its aims the desire to educate; one of the vital needs of these young people is experienced ad-

vice regarding conditions in labor markets. Another branch of the Alliance work which is producing good results is the visiting of the homes of applicants by the superintendent, a woman of ability and experience. Thus the co-operation of the parents is often secured, and the knowledge of the home conditions gained enables the Alliance to deal more understandingly with the boys and girls who apply for work. In many instances it is found that parents are not aware that their children are working; in other instances they do not know how much they are earning. The Alliance officials also visit hundreds of employers in order to establish pleasant and confidential relations; records of these visits are kept on file. Such an understanding is for the benefit of the worker in many ways; and the development of social consciousness on the part of the employer is not infrequently a result; one proof of this is the interest a number of employers are taking in opening sub-stations of the Penny Providence Fund in their factories.

FACTORY SUPERVISION

An admirable rule of the Alliance is not to send boys or girls to the factories that have not first been investigated by their experts. It is pointed out that the conditions may be unsanitary, the work itself unhealthy, or the wages below the average. The danger is that if uninformed social workers place even three or four girls at less than the average wage, the wages of all the other girls will eventually be decreased. The Alliance has investigated certain trades with a view to ascertaining if they can be recommended to applicants, and has published reports which are at the service of all who are interested. The Alliance stands ready to give out a report on any factory in Manhattan or the Bronx in twenty-four hours, and it offers to send a speaker at any time to lecture on factory conditions and to give advice as to the placing of young people at trades.

MANY-SIDED ACTIVITY

The Alliance undertakes to secure for girls without work in the summertime positions as waitresses in country hotels, and in order that they may be properly qualified it has started evening classes in chamber work. An excellently managed department aims to help boys from fourteen to eighteen years of age in any way possible, from settling a strike to persuading a boy to concentrate on one line of work instead of doing just "anything."



A successful art workers' department is another phase of its activities. Side lines of its work include investigations into matters affecting women and children, the providing of several scholarships in trade schools for children over fourteen, the furnishing of statistics to other societies and the visiting of churches, schools and societies which give special attention to the problems of young people. In all, the Alliance successfully administers some thirteen different activities.

The officers of the society are Mrs. Edward Cairns Henderson, President; Miss E. S. Williams, Vice-President; Miss Margaret H. Parsons, Secretary; Mrs. William G. McKnight, Treasurer. Among the Board of Managers are included Miss M. Blair, Miss A. B. Boardman, Miss Eleanor Hewitt, Mrs. C. W. Lawrence, Mrs. Alice Lewisohn, Miss Carlotta R. Lowell, Miss Terry.

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*A characteristic offering comprising both daring
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The Grecian Boneless Corset

*The newest creation; a development of the famous
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BUST AND HIP REDUCERS

are without doubt the most successful corset innovations of the day.
Their corrective features are especially valuable to stout or thin women.

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A seasonable, easy walking boot of unusual beauty in any desired material. Self or contrasting tops—such as black, black and white, black and brown, black and grey, at

Jack's Short Vamp Shoes

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Riding Boots \$12.00

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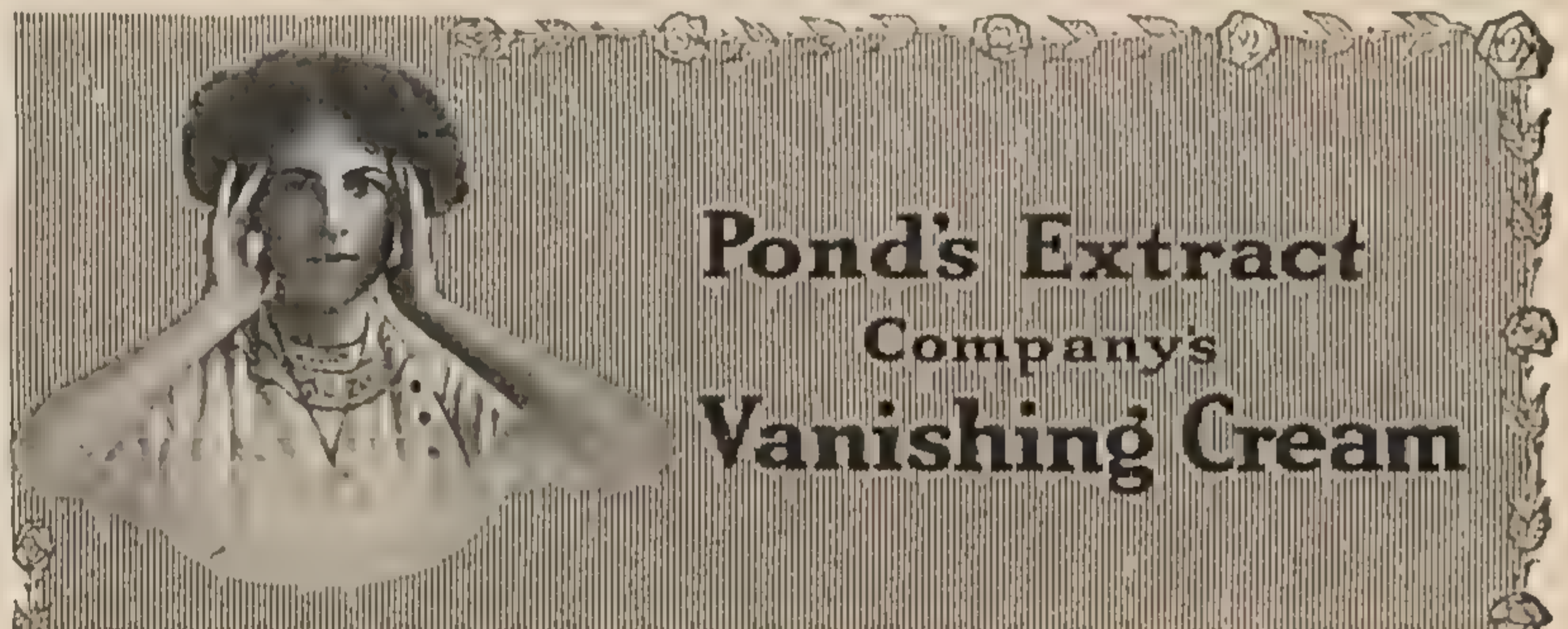
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in all

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of the size and
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Seven Dollars the Pair



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It is far wiser and the greatest possible economy,—instead of damaging and ruining fine floors and rugs with old-fashioned hard wheel casters,—to invest a few dollars in equipping your furniture with

"FELTOID" Casters and Tips

which preserve, protect and keep your floors beautiful and unscored, and rugs new and lasting.

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HOW to READ SHAKESPEARE

"ROMEO and Juliet" is Shakespeare's earliest tragedy, written in its original form probably when he was only twenty-seven years old, and still retaining, after he had revised it eight years later, its essential character as a distinct product of youth. It has, especially in the first three acts, the characteristic defects of his early style. There are many linguistic difficulties, and these, together with the recurrent affectations of style, make it a little repellent to readers unfamiliar with Shakespeare. Such difficulties and defects must be ignored if the reader, coming to the play for the first time, is to grasp and enjoy the lovely spirit of the work.

Youth is the keynote of the whole play. *Juliet* is but fourteen years old, *Romeo* only a few years older. Even *Juliet's* mother is not much over thirty, and her father, although apparently far the senior of his wife, is a vigorous elder, still, perhaps, in his fifties. The season is spring or early summer, and a great moon silvers the night upon which the lovers first meet. We have here a young poet's lovely but fateful idyl of a pure and spontaneous youthful passion, under the sultry warmth of which the child-wife suddenly grows into heroic womanhood. No doubt Shakespeare, during the years of his association with the stage, had been feeding upon the glorious beauty of Renaissance Italy, and this play embodies his notion of Italian character. In some of his Italian plays he was content to make his folk mere Englishmen and Englishwomen. Here, however, they are all Italians, from the maturely passionate girl, unlike any Englishwoman that he has created, to the garrulous nurse, a perfect example of the privileged Italian servant.

KEYNOTE STRUCK IN OPENING SCENE

The play opens with the coarse but natural jesting of the servants, out of which grows the quarrel that is to wreck the married happiness of the youthful lovers and to give the final tragic cast to the action. Before the scene closes we are made acquainted with *Romeo* in his earlier character of a love-sick youth. His unpropitious love affair with a lady whose name we learn, but who never appears upon the stage, is treated lightly by all except himself, and is thus made the foil to his intense and over-mastering passion for the beautiful *Juliet*. Scene V of Act I brings the two together and shows them ardently in love at first sight. The first great scene, and the most intensely and poetically passionate that Shakespeare has written, is the second of Act II. Even this nobly beautiful scene has some of the poet's youthful defects of style and taste, but it remains a marvel of his art, delicious in its revelation of a pure, girlish heart, filled with the delirium of love, the madness of Italian moonlight, and with the rich aroma of the Italian early summer. Exceeding it in passion, and hardly second to it in other qualities, is the shorter scene, the fifth of Act III, which shows us the lover's reluctant parting, caused by *Romeo's* banishment, in the dawn

of the morning after their marriage. "*Romeo and Juliet*" is distinguished not only for its marvelous depiction of youthful love, but also for the great variety of sharply defined and contrasted characters that throng its scenes.

REALISM OF THE CHARACTERIZATION

Juliet, rising to the heights of heroic womanhood as the sorely tried but passionate and loyal child-wife, is, of course, the great character of the play—as lovely a creation as ever poet conceived and wrought into palpitating realism. Old *Capulet*, *Lady Capulet* and the fiery *Tybalt* are all emphasized in just the right fashion. *Romeo* is a little disappointing, according to Anglo-Saxon notions, but he is like a thousand tearful lovers in native Italian fiction. *Mercutio* and the *Nurse* are the masterpieces of creation after *Juliet*. As a man of wit, valor and good nature, *Mercutio* is a noble tribute of the English poet to the sixteenth-century Italian. He utters, in his apostrophe to Queen Mab, one of Shakespeare's happiest bits of mingled humor and exquisite fancy, though the long poetic passage is essentially undramatic. The *Nurse* is an elaborately studied depiction of the ignorant, selfishly good-natured, and entirely non-moral person, an Italian *Mistress Quickly*. Her coarse talk in the early part of the play is a masterpiece of realism, and her grossly immoral proposal that *Juliet* deliberately commit bigamy is quite as consistent with her character. The *Friar* is interesting as a conspicuous illustration of Shakespeare's habitual attitude of respect toward the Catholic clergy. His priests are all good men, pure in spirit, benevolent, pious and self-forgetfully devoted to duty, so much so, indeed, that it has been argued that Shakespeare never abandoned the old religion.

THE WIT OF THE PLAY

Much of the humor which Shakespeare introduced to lighten the tragic tone of "*Romeo and Juliet*" seems thin and poor to modern taste, though it is to be remembered in judging the humorous give-and-take of Shakespeare's scenes that the rather trite puns and often coarse *doubles entendres* were characteristic of the current wit of his time. His contemporaries were quite as much addicted to this style of humor as he, and were far coarser. The talk among the servants, and that between the *Nurse* and the young men whom she meets upon the street in her search for *Romeo*, can hardly amuse any modern readers. There is, however, a humor of a richer and more permanent kind in this play, which is embodied in character and situation. Old *Capulet* is, much of the time, a genuinely humorous figure. He is henpecked, an inept old busybody attempting to direct even the domestic administration of his household, a talkative, blustering, laughing old gentleman, of a kind that Shakespeare must have known in Warwickshire, tyrannous with the younger folk about him, but somewhat afraid of his wife. His good-

(Continued on page 92)



Never rub the dirt in —Always wash it off

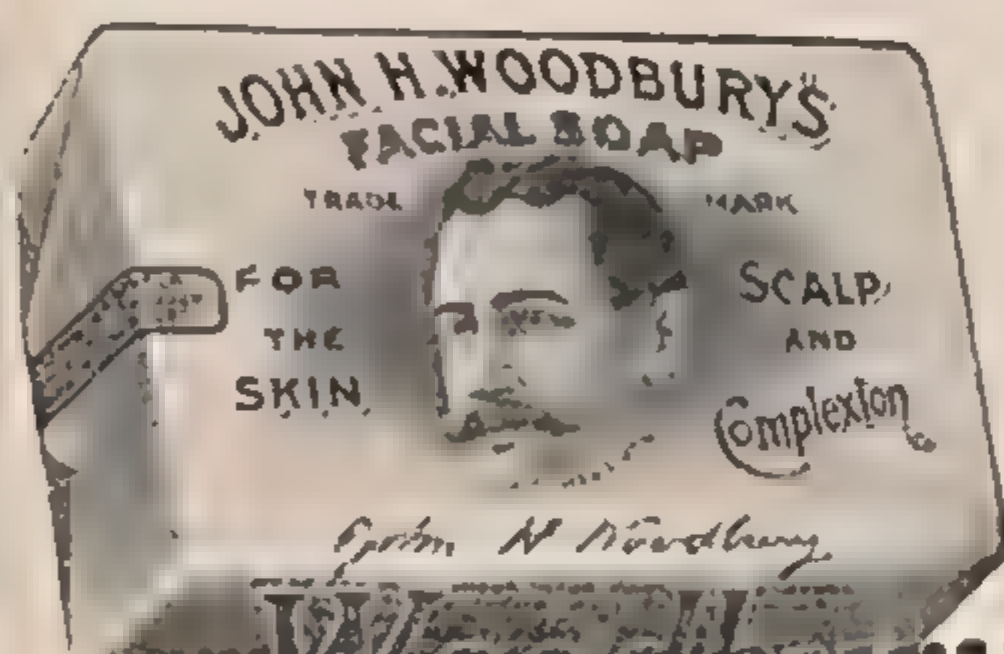
During the rainy season, the air is heavy with smoke and soot which the pores of the skin are constantly breathing in. These conditions, which must be endured, soon ruin any skin unless precautions are taken to intelligently counteract their effect.

Never rub this dirt off with your dry handkerchief. If it were not for the oil in your skin, which protects it, you soon would ruin the texture of your skin by the irritation of rubbing the soot and dirt over it. Instead of this way, which throws an unnecessary burden on the skin and tends to overtax it, use this treatment.

Apply your hot wash cloth, lathered with Woodbury's Facial Soap, for several minutes. Then when the pores are thoroughly open, rub in a fresh lather of Woodbury's Facial Soap. It dissolves the dirt, makes it almost melt away without the slightest irritation. Then close the pores and arouse the circulation in your skin by a cold water rinse.

Use Woodbury's regularly. It costs 25c a cake. No one hesitates at the price after their first cake.

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. For 50c, a copy of the Woodbury Book on the care of the skin and scalp and samples of the Woodbury preparations. The Andrew Jergens Co., 2602 Spring Grove Ave., Cincinnati, Ohio.



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For the benefit of those who do not yet wear Madame Lyra Corsets, I have a special announcement to make. It is this: Up to this time Madame Lyra Corsets

have never sold lower than \$5.00 a pair, but to make it an inducement for every particular dresser to try Madame Lyra Corsets, I have put on the market, for the first time, a line of models of Madame Lyra Corsets, selling at \$3.50 per pair. I want every-



one to try Madame Lyra Corsets. This offer puts the price so low that you cannot but feel justified in trying one of these modish corsets.

You will find Madame

LYRA CORSETS

carried by many leading merchants. Ask for them. Insist upon them. Insist that you obtain just the right model of Madame Lyra Corsets for your individual figure. Among the many styles of different heights and lengths for slender, medium and stout figures, there is just exactly the right Madame Lyra Corset for you. The thing is to find it. Once you do, perfect style and satisfaction are yours. Do not think of taking a Madame Lyra Corset without having the same properly fitted to you.

If you cannot buy a Madame Lyra Corset in your town, I will send you direct any Madame Lyra Corset you wish, upon receipt of the retail price, post prepaid.

For any further information you may desire on Madame Lyra Corset styles or styles in general, write me, addressing your letter,

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I shall be only too glad to reply at once.

Very cordially,

Madame Lyra

Made
in
Many
Modish
Models

Booklet
by
Request

\$3.50 to \$15

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NEW MATERIAL
OF WHICH THE

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BONELESS
CORSET

IS FASHIONED MARKS A DECIDED ADVANCE IN CORSET CONSTRUCTION. THIS NEW FABRIC, WHICH IS MARVELOUSLY RESILIENT, IS CONTROLLED SOLELY BY MME. BINNER.

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FAMOUS CORSET



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to go where you like, Shopping,
to the Matinee, the Club, the
Reception, if you drive a 1912
model of

THE COLUMBUS ELECTRIC

It will stand at the door, await-
ing your pleasure, instantly ready,
without mechanical preparation
or effort on your part, to carry
you safely, smoothly and un-
ruffled to your destination.

We make a number of models,
one of which—1225—is shown
above. It is typical of the whole
line, the epitome of all that is re-
fined, luxurious and dependable
in motordom. It is

"The Final Word in Motor Car Supremacy"

Write for Catalog 63-E

The Columbus Buggy Company
563 Dublin Ave. Columbus, Ohio

HOW TO READ SHAKESPEARE

(Continued from page 90)

natured, rather brusque fun appears in several of the scenes in his own house. *Mercutio's* wit may be enjoyed by the modern reader, though he too is fond of *doubles entendres*.

PURE TRAGEDY IN THE FIFTH ACT

Act V of the tragedy is unrelieved by any touch of humor, and is defective, according to modern standards of the stage, by reason of its many long speeches. It is inferior to the best scenes of the preceding acts, and is disfigured by many affectations and by undramatic passages that clog the action. *Romeo's* description of the apothecary and his shop in the first scene of this act is one of the most celebrated descriptive bits in the play. It sounds like the mature work of Shakespeare, and must have been revised, if not entirely rewritten, when he rehandled the tragedy. The long speeches and the confusion and murderous struggle in the churchyard somewhat take from the effect of pathos designed by Shakespeare for the closing scenes of the play, but nevertheless there remains upon the mind of the reader a moving sense of *Juliet's* girlish faith and heroism, and of pity for the vanity of it all.

EXQUISITE SCENES OF THE PLAY

This is one of the plays that may be best enjoyed and appreciated by a re-reading of the great scenes after the whole has been finished. Scene V of Act I, although strange and extravagant in some of its language, has great charm. Scene II of Act II is the greatest of the play and one that seems to grow in beauty the oftener it is read. Scene V of the same act is delicious in its contrast between the eagerness of *Juliet* and the careless indifference of her tired and pampered old nurse. The quarrel at the opening of Act III reads excellently, and especially so when well acted. Scene II of this act, as already noted, is distinguished for the poetical passion of *Juliet's* speeches, and Scene V, in which the lovers part, has the same quality in an even higher degree, and is, indeed, one of pure poetry.

To some the lyricism of the play seems cloyingly sweet and its love passages appear overdone and sentimental, but it cannot be judged by modern standards, nor by the standards that serve for Shakespeare's other great tragedies. In its higher passages it is essentially an idealistic lyric of intense youthful passion, conveyed largely in the monologues of *Juliet*. Had the genius of Shakespeare so prompted him, he might have told the essentials of his story in a series of dramatic lyrics placed in the mouth of his girlish heroine; and frequently her blank verse seems about to ripple into rhymed, lyrical lines. To think of the play in any other fashion is to commit oneself to hopeless misunderstanding and inappreciation of its essential significance. Nothing like its intensity, purity and elevation as an expression of natural and instinctive but strictly lawful girlish love exists elsewhere in English literature; the early love passages between Richard Ferval and Lucy come as near to paralleling those of "Romeo and Juliet" as it is possible for prose to approach them.

The play is for those who can contemplate youthful love with idealistic purity and without any touch of prudery or asceticism. The sensualist and the ascetic are equally incapable of sympathetic pleasure in the higher lyric passion of the tragedy. Whoever is of either category, and whoever is indifferent to a sublimated, poetical expression of feeling, should eschew "Romeo and Juliet." This delicious idyl is not for them.



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The beautiful wing feathers of the South African male ostrich are as superior to cheap "fem" plumes as sealskin is to cat skin or a perfect white diamond to cheap, off-color diamond chips.

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London Plumes are all so thick and luxurious and so perfectly dyed that they will retain their form and beauty years after ordinary plumes have gone to pieces. This makes them practically a permanent investment, yet because of the immense scale upon which we do business they are 40 per cent. to 60 per cent. less expensive than any other similar plumes.

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Also a full line of long and short negligees and one-piece dresses in crêpe de Chine, foulard, pongee, Swiss, serge and gingham. Price, \$10.75 up. Designed to give balance to the figure. Adjust at all times without alteration. Loose full length coats and three-piece suits, specially designed for maternity wear.

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The stock includes women's high and low shoes of correct design suited to every occasion. Smart and hygienic models for growing girls. Street and evening shoes on comfortable and conservative lines for their elders.



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Correspondence promptly and intelligently answered, Shoes and slippers sent safely all over the world.

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Children's Outfitter



COMPLETE outfits for boys and girls are my specialty, also for misses' up to eighteen years.

Your own ideas are always carefully considered, and it is my aim to co-operate with you—not to insist upon your acceptance of a design which fails to satisfy your requirements.

I study the individuality of your children, and thus produce clothes really adapted to their personalities.

The use of Vogue Patterns is a feature of my work. Prices are always reasonable.

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Smart little frock for child from 8 to 12 years. A Vogue Pattern design, developed in best French linen, all colors. Also in cashmere. Belt of velvet, silk or leather. Price \$12 upwards.

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THE PRIVATE FORMULA OF A FAMOUS ENGLISH HAIR SPECIALIST

With this unequalled hair tonic, Mrs. K. Mason, the famous English Hair Specialist, for many years treated the hair of the Vanderbilt family, the Duchess of Marlborough, Mme. Melba and many women of the English Nobility and the leading society women of New York and London.

If one has good hair this tonic will keep it so; if thin and falling it will strengthen and restore its vitality. It stimulates the roots of the hair to action, eradicates dandruff and cannot be surpassed as a daily hair dressing. It is bright and clear, without grease or dye, will not soil the skin or darken hair. If you want good hair why don't you try it?



Mrs. Mason's Old English Shampoo Cream

A pure antiseptic tonic head wash made from the extract of tonic and cleansing herbs. Unexcelled to cleanse and invigorate the hair and scalp, remove dandruff and irritation. It promotes the growth of the hair and imparts lustre. Especially recommended for blondes, gray hair and children. This is the famous Old English Shampoo Powder now put up in the more convenient form of a cream in collapsible tubes.—25c. a tube at druggists and toilet dealers. The Paxton Toilet Co., Boston, Mass.



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Is Too Costly to Send You
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"Dralle's" *Lilac* is the true
scent of fresh-cut lilac blooms.
Non-alcoholic—exquisitely
subtle, and lasting.

"Dralle's" is the most costly perfume
sold in America. Women of refine-
ment find it well worth its price.

Seven odors can now be had at your dealer's—Lilac,
Rose, Violet, Lily of the Valley, Narcissus, Heliotrope
and Wistaria, in dainty cut-glass phial and dropper,
as illustrated. Price, \$1.50 to \$7.50, with the exception
of violet, which is \$1.75 and up. Inquire for

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FOR THE HOSTESS

A Luncheon for the Bride-to-be
and Some Artistic Table Decor-
ations and Palatable Recipes

ONE of the most delightful ways
of entertaining is the luncheon
party, and when the guest of
honor is a bride-to-be, an op-
portunity is given for making the deco-
rations and menus especially attractive.
Such a luncheon might be served at
small tables, four guests at each; in
which case the bride's table occupies
the center of the room, directly under
the chandelier, from which is suspended,
by a streamer of white tulle, a shower
bouquet of bride's roses and feathery
maidenhair fern. The centerpiece on
this table consists of a few perfect
bride's roses in a slender, cut-glass vase,
with no green but their own foliage. At
the other tables similar vases hold four
or five pink roses. The place cards are
hand-painted, dainty little maids, some
with pink gowns and some with white,
each carrying aloft a single rose; the
pink-frocked card bears a white rose;
the white card, a pink. Miniature
candlesticks, tied with fluffy bows of
narrow pink tulle, make attractive
favors. A tempting menu, in which
many Southern recipes predominate, is
as follows:

Grape Fruit Cocktails	
Tomato Bouillon	Toasted Crackers
Cheese Soufflé	Beaten Biscuits
Fried Chicken	Stuffed Peppers
Asparagus on Toast	Hot Buttered Rolls
Candied Sweet Potatoes	
Celery and Nut Salad	Olives
Stanley Cream	
Individual Cakes	
Coffee	

THE MENU IN DETAIL

The Cheese Soufflé is delicious, and
the recipe is easily prepared: Crumble
three thick slices of light bread, without
a particle of crust, in a stewpan. Boil
soft in one cup of sweet milk. Stir
while cooking, and add one-half tea-
spoonful of mustard and a pinch each of
red pepper and salt. Have ready one
and one-half cupfuls grated cheese, with
yolks of three eggs and a piece of but-
ter the size of a walnut. Stir this into
mixture over the fire, and add the well-
beaten whites of three eggs. Bake in
individual baking dishes until brown
on top, and serve while very hot.

The recipe for Beaten Biscuits, by an
old Southern "mammy," is as follows:
Put one and one-half teaspoonfuls of
salt into a quart and a half of finest
flour. Sift twice and mix thoroughly
with a teacupful of lard; add ice water
slowly until a stiff dough is formed;
knead until the dough blisters, then roll
out to the thickness of about one-half
inch, cut with a small cutter and bake
in a steady, strong oven.

Fried Chicken prepared as follows is
delicious: Roll each piece of the chicken
in flour which has been seasoned with
pepper and salt. Fry slowly in plenty of
boiling lard, keeping
the pan covered and
turning the pieces fre-
quently.

Stuffed Peppers are a
little more tedious to
prepare, but will amply
repay one with their
appetizing delicacy. For
six peppers allow one
cupful of cooked meat
(ham or beef, ground
fine), one medium-sized
tomato, one and one-
half teaspoonfuls of
melted butter and one-
fourth cupful of cooked
rice. Chop the meat

fine before measuring; peel the tomato
and cut into dice, draining well. Mix
all together and nearly fill the peppers
with the mixture. Then stand them in
a baking pan. Put in one slice of
onion, one tablespoonful of butter, the
juice from the tomato, and enough water
to reach half the height of the peppers.
Bake for one hour in a slow oven, test-
ing the peppers every fifteen minutes.
Lift the peppers from the pan to the
serving dish, thicken the juice in the
bottom, pour it over the peppers and
serve.

To candy sweet potatoes is a favorite
way of serving them in the South. To
prepare them, pare and slice the po-
tatoes, put in a baking dish, cover with
two cupfuls of water (to four medium-
sized potatoes), one cupful of sugar,
two or three tablespoonfuls of butter,
and one teaspoonful of cinnamon. Cook
with a cover on the baking dish until
nearly done, then remove the cover and
brown. If cooked uncovered, baste as
one does meats. Success with candied
potatoes comes by slow cooking.

Stanley Cream is prepared by whip-
ping stiffly one pint of cream. Then
chop fine one-half cupful cherries, one-
half cupful English walnuts and one-
quarter pound marshmallows. Stir all
into the cream and flavor with wine.
Pack in salt and ice and let stand three
or four hours. This will serve eight
people.

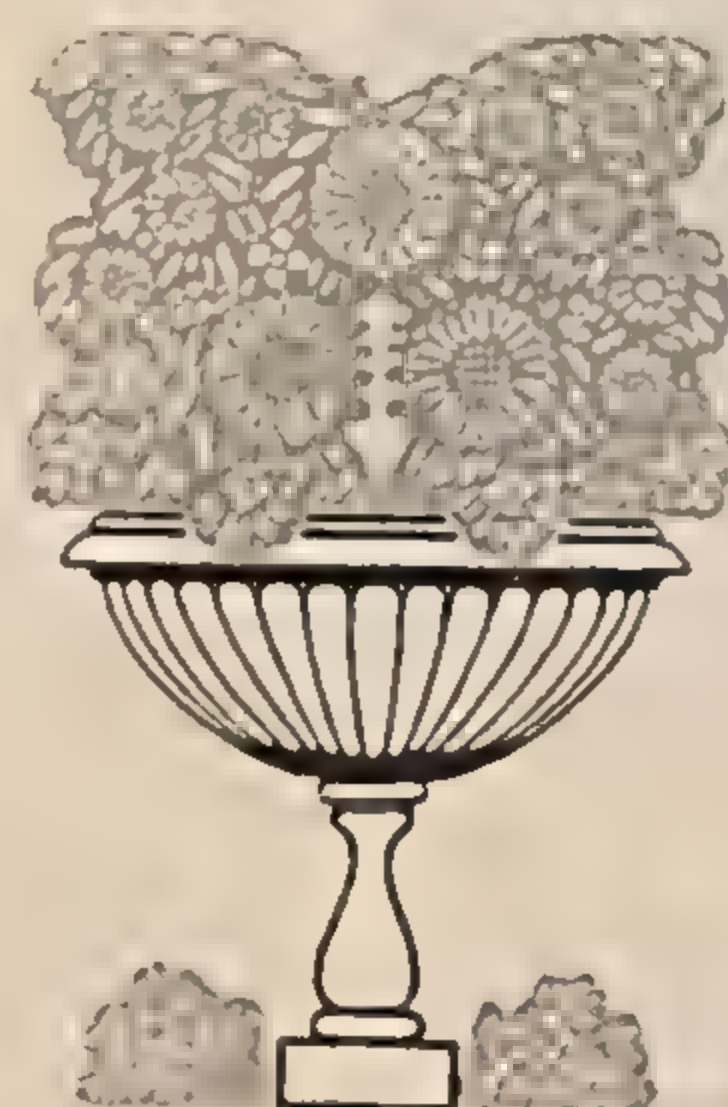
TABLE SUGGESTIONS

A lovely decoration for a dinner table
is a silver vase, rather larger at the top
than at the base, filled with purple
orchids. This is surrounded by six
small, silvered baskets filled with Parma
violets, lilies-of-the-valley and maiden-
hair fern. Radiating from this center-
piece are three silver candlesticks of
varying heights, the tallest nearest the
baskets. These are shaded with laven-
der silk shades and contain white
candles. For place cards, heavy white
cards with the hostess's monogram in
silver are charming, and corsage bou-
quets of violets tied with long, silver-
gauze ribbons for the ladies, and bou-
tonnières of violets for the men, make
dainty favors.

A low mound of jonquils and white
narcissi, with their own foliage, extend-
ing the length of the table, and flanked
on either side with cut-glass candle-
sticks shaded in yellow, make a spring-
like decoration. Or a brass basket filled
with yellow jasmine, on a lace center-
piece, edged about with tiny ferns, in
combination with quaint, old-time brass
candlesticks and green candles, is an-
other effective combination.

FROM A PARIS CHEF

Large red pimentos, stuffed with
highly seasoned forced meat, and served
with a *sauce marron*, make a most ap-
petizing course for
luncheon or dinner.
Carefully remove the
centers from the pimen-
tos with a sharp knife
and fill the skin with a
mixture of one tea-
spoonful of onions
chopped very fine and
fried, one teaspoonful
of chopped parsley and
one-half pound of sau-
sage meat cooked over
a slow fire for half an
hour. The sauce is
made by putting one-
half teaspoonful of
(Continued on page 96)



An Unusual Corset Guarantee



The Spencer Corset is the only one *guaranteed* to retain its original shape until worn out.

This guarantee is only made possible by the exclusive and copyrighted Spencer System of designing a special corset for each individual client.

We do not merely make your corset to measure—we make an accurate chart of your figure and

then *design* a corset especially for your individual requirements.

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Value - - - - - \$35.00
Special price - - - - - \$22.50



Blouses

Imported Fabrics used in our models, with elaborate usage of Real laces, and hand embroideries. Priced at \$5.00 and up.

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25c Set of Six

Can be Attached to any Supporter
They positively prevent Ripping, Tearing
and slipping of stockings no matter how
tightly drawn.

Economy Hose Supporters
With Protectors Attached
25c. per pair

Use the Economy Hose Supporters
on your corsets

At all leading department stores

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exclusive shapes
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fashions.
The models displayed in my exhibit
at the

Women's Industrial Bazaar
to be held from March 14 to 24, at the
Grand Central Palace.

When choosing your costumes, it is
important to consider your own indi-
viduality as well as the prevailing styles.
My specialty is to harmonize both.
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work at a minimum cost, the best
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Two early Spring Gage models for sale at all leading milliners. Ask your dealer for Gage Hats.

Send 2 cents for our March Portfolio of Drawings showing Trimmed and Tailored Hats. Address Department "R.I."

Gage Brothers & Co.—Chicago

FOR THE HOSTESSES

(Continued from page 94)

onions chopped and fried, one teaspoonful of fresh butter, one cupful of water, one teaspoonful of flour and one stalk of parsley in a saucepan, and letting all come to a boil. Then place in the sauce the stuffed pimentos and let simmer over a slow fire for half to three-quarters of an hour. Remove from fire and place each pimento on a small, round piece of toast, garnish prettily, and pour the sauce over them. This will be sufficient for four persons. The secret of all French cooking lies in cooking slowly and thoroughly all the ingredients, so that the seasoning shall be well blended and taste of no one thing, yet of all.

CHICKEN À LA KING

To make that delectable supper dish, Chicken à la King, as concocted by Louis Seres, chef of the Holland House, take the white meat of a boiled chicken and cut it into thick slices, or discs, and put into a saucepan. Put the saucepan on the stove, moisten with hot cream, just enough to cover the chicken, add one whole sweet red pepper cut into discs, a pinch of salt and pepper, and let simmer gently for about fifteen minutes. Remove the saucepan to the side of the stove, beat the yoke of an egg and mix with the cream, but do not allow it to come to a boil. Add a piece of sweet butter the size of a walnut and serve immediately, very hot, over some fresh made toast. May be served in chafing dish if preferred.

LENTEN EGG DISHES

Oriental Eggs.—Shred some small white onions or shallots and cook in butter until tender, but not brown. Spread over the bottom of a baking dish and cover the surface with eggs broken carefully, one at a time. Season lightly with salt and pepper and sprinkle with grated cheese. Cook in a quick oven until the eggs are set, when the cheese should be lightly browned.

Eggs in Patty Shells.—Order the patty shells from a baker and remove any soft paste that may remain in the interior. Peel fresh mushrooms and cut into bits and peel and chop shallots, allowing one shallot to every dozen mushrooms. Fry all together in butter, and when the mushrooms are tender put into a saucepan with a little glaze or reduced consommé. Let simmer for ten minutes, then season to taste and put a spoonful in each patty shell. Break in an egg carefully, cover with a second spoonful of the sauce and close the opening of the shells with the paste covers. Place in a baking pan, cover with oiled paper and cook in a rather quick oven for from six to eight minutes. Serve garnished with parsley.

AN EXCELLENT COOK BOOK

Cook books are legion, but the good housekeeper is always glad to look over each new one in the hope of finding some new idea for her table.

"The New Home Cook Book" does not offer any brilliant new recipes, but it is a practical volume for the young housekeeper or ordinary cook who may need guidance in preparing the general menu; it also gives directions for marketing. The recipes in themselves are sufficiently simple to be easily understood, and are only for the most simple dishes.

It was compiled from recipes contributed by ladies of Chicago and other cities and towns, and originally published for the benefit of the Home for the Friendless, Chicago. With new additional matter. (Chicago: A. C. McClurg & Co., \$1 net.)

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Petticoats

These petticoats made of the new Hydegrade fabric—Halcyon Messaline—are preferred by many of the most fashionable women to expensive petticoats of real silk. They cling closely to the figure as style demands, drape gracefully, and possess the softness and lustre of messaline, besides being much more durable and less expensive.

Made by the leading petticoat manufacturers, in a variety of colorings and fancy effects duplicating the latest imported silks.

Sold by all leading dealers.



Look for this label—green letters on black ground, sewn in the waistband of every Halcyon Messaline Petticoat.

Halcyon Messaline is sold also by the yard, at lining counters, in many shades for gowns, petticoats, slips, waists or any purpose for which messaline is used. One yard wide, 40 cents. The word "Halcyon" is on the selvage of every yard of the material.

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Makers of the celebrated Hydegrade Fabrics
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Softens and Preserves the Skin*



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GANESH EASTERN DIABLE SKIN TONIC is a splendid face wash; it may be used instead of water and is an especially good wash for the eyes; strengthens the skin, enabling it to withstand hot rooms and cold winds; extremely beneficial for flabby skin and puffiness under the eyes; closes pores. Bottle, \$5.00, \$2.00, 75c.

GANESH EASTERN BALM CREAM makes rough skins soft, instantly relieving chapped hands and faces; it is an excellent skin food and may be used on the most sensitive skin. Jar, \$3.00, \$1.50, 75c.

GANESH PARISIAN BEAUTY NEIGE CREAM (best in cold weather) makes the skin look like satin. In Pink, Cream or White, \$1.50.

The invariable and marvellous results effected by Mrs. Adair's GANESH Preparations (bearing the Ganesh trade mark shown above, without which none are genuine) are universally testified to by her clientele throughout the world.

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the edges lap

Notice how they are sewed on—hook or unhook with perfect ease—yet hold securely. Made of special metal which is guaranteed not to rust or soil the whitest fabric.

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&
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ARE NOW READY.

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The World's Greatest SILK STORE

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Prices!

SILK prices have been high—too high, needlessly high. The prices on the more exclusive weaves have been exorbitant.

However, you need not pay high prices for silks any longer.

You can now buy worthy, fashionable silks from our great wholesale store at manufacturer's prices. For we have opened our wholesale department to the buying public for all times.

If money was no object to you—if you would as soon pay retail as manufacturer's prices for silks—you would still have every reason for buying your silks at our Wholesale Store. Why?

Because this is the world's great silk store. We show the most silks—we sell the best silks—we introduce the newest silks.

OUR stocks reflect Fashion's every whim. From the worthy staple silks to the rarest and most exclusive weaves, textures, tissues and colorings, there is nothing lacking in our brilliant display.

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TO the woman who is not within shopping distance of New York, we recommend the store in her locality that advertises R. & T. Silks. It is the store for silks of advanced style and utmost value. If there is no such store there, we will supply you direct.

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to
Consume



Looms
to
Wearer

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Givernaud Co.**

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Died

NEW YORK

Bullard.—On January 19th, Laura Curtis, wife of the late Enoch Patterson Bullard.

Butler.—On February 4th, at the residence of her son, Mary J. Murray, wife of the late Henry L. Butler.

Church.—On January 12th, at Charleston, S. C., Elizabeth Wickham, wife of the late Francis P. Church.

Cox.—On January 24th, at his residence, Yonkers, N. Y., Charles Finney Cox.

Dallam.—On January 23rd, Bessie, daughter of Emily R. and Donald McLean, and wife of Mr. William A. Dallam.

Durkee.—On January 20th, at her residence, New York, Harriette Allen, wife of Richard P. H. Durkee.

Emerson.—On January 24th, at his residence, New York, Nathaniel Whittier Emerson, in the 84th year of his age.

Everett.—On January 21st, Henry W. Everett, son of the late Sarah Holmes and Silas K. Everett.

Gilsey.—On January 23rd, Lucy, wife of the late Henry Gilsey.

Hawley.—On February 1st, at his residence, New York, Edwin Hawley, in the 63rd year of his age.

Martin.—On January 30th, William R. H. Martin, son of the late John T. and Priscilla Martin.

Moore.—On January 30th, Margaret Lawrence Moore, wife of the late D. Sackett Moore, in the 71st year of her age.

Page.—On January 22nd, at Los Angeles, Cal., Rutherford Page, of New York, son of the late William Drummond Page.

Peabody.—On February 4th, at her residence, Charlotte Anita Damon, wife of Mr. Charles A. Peabody.

Sherman.—On January 22nd, at his residence, New York, William Watts Sherman.

Watts.—On January 23rd, Isabelle Gertrude Chapman, wife of the late David Watts.

Engaged

NEW YORK

Clinedinst-Elling.—Miss Josephine H. Clinedinst, daughter of Mr. and Mrs. Benjamin West Clinedinst, to Mr. Harrison C. Elling, of Montana and New York.

Myers-Blodget.—Miss Mary C. Myers, daughter of Mr. and Mrs. Charles F. Myers, of Hempstead, L. I., to Mr. Alden S. Blodget.

Pyle-White.—Miss Sara McAlpin Pyle, daughter of Mr. and Mrs. James Tolman Pyle, to Mr. Gustave J. F. White, son of Mrs. John White.

Merle-Smith-Pyle.—Miss Anita Merle-Smith second daughter of the Rev. Dr. and Mrs. Wilton Merle-Smith to Mr. James McAlpin Pyle, eldest son of Mr. and Mrs. James Tolman Pyle.

BALTIMORE

deBullet-Pleasants.—Mrs. Marie Reuling de Bullet, daughter of Dr. and Mrs. George Reuling, to Mr. Richard H. Pleasants.

Oudesluys-Webb.—Miss Natalie Oudesluys, daughter of Mr. and Mrs. Adrian Oudesluys, to Mr. Frank D. Webb, of Stanton Va.

BOSTON

Coburn-Stone.—Miss Dorothy Coburn, daughter of Mr. George M. Coburn, of Jamaica Plain, Mass., to Mr. James Sidney Stone, of Boston, Mass.

Means-Reggio.—Miss Claire Whitman Means, daughter of Mr. and Mrs. A. J. Little, to Mr. Andre Nicholas Reggio.

Prescott-Jenness.—Miss Mary Prescott, daughter of Mr. and Mrs. Arthur Prescott, of Haverhill, Mass., to Mr. Cyrus A. Jenness, of Waban, Mass.

Sturgis-Cooper.—Miss Gertrude Sturgis, daughter of Mrs. Russell Sturgis, to Mr. Dexter Cooper, of Keokuk, Iowa.

Sturgis-Suter.—Miss Margaret Sturgis, eldest daughter of Dr. and Mrs. William Codman Sturgis, formerly of Boston, Mass., now of Colorado Springs, to Mr. John Wallace Suter, Jr., of Winchester, Mass.

Tombs-Homer.—Miss Georgiana Frances Tombs, of Brookline, Mass., to Mr. Chester Earl Homer, of Brighton, Mass.

CHICAGO

Leslie-Keith.—Miss Dorothy Leslie, daughter of Mr. George H. Leslie, to Mr. Stanley Keith, son of Mrs. Elbridge G. Keith.

McLeren-Ellison.—Miss Helen McLeren, daughter of Mrs. William McLeren, to Mr. Bennett Wing Ellison, of New York.

MINNEAPOLIS

Bright-Longstaff.—Miss Elizabeth Haskell Bright, daughter of Mr. and Mrs. Alfred Harris Bright, to Mr. Ralph Stanley Longstaff, of Huron, South Dakota.

PHILADELPHIA

Morice-Pooley.—Miss J. R. Morice, only daughter of the late J. H. Morice, of Philadelphia, to Mr. T. E. Pooley, of Victoria, British Columbia.

SAN FRANCISCO

Brewer-Jones.—Miss Ysabel Brewer, daughter of Mr. and Mrs. Louis Russell Brewer, to Mr. Herbert Jones.

Shields-Casey.—Miss Alexandra Shields, daughter of Mr. and Mrs. A. M. Shields, to Mr. Harold Casey.

ST. LOUIS

Holliday-Bascom.—Miss Ida Holliday, daughter of Mr. and Mrs. Joseph G. Holliday, to Mr. Charles E. Bascom.

WASHINGTON

Boutell-Brooks-Ladd.—Miss Alice Boutell, daughter of Mr. Henry S. Boutell, American Minister to Switzerland, to Mr. J. W. Brooks-Ladd, of Boston, Mass.

Byrne-Simpson.—Miss Mary Laure Byrne, second daughter of Col. and Mrs. Charles B. Byrne, to Lieut. Bethel Wood Simpson, of the Third Field Artillery.

Crane-Seymour.—Miss Catharine Crane, daughter of Mrs. J. Burnett Crane, to Mr. Harold Seymour Brown, of New York and Plainfield, N. J.

Weddings

NEW YORK

Ingraham-Powell.—On February 3rd, at the home of the bride's father, Mr. Edward Ingraham and Miss Elsie Powell, daughter of Mr. Wilson M. Powell.

Niles-Brown.—On January 23rd, in the Church of the New Jerusalem, Mr. William White Niles, and Miss Florence May Brown, daughter of Mr. and Mrs. Moses Miller Brown.

Proctor-Sterling.—On January 27th, in Grace Church, Mr. Rodney Proctor, son of Mr. and Mrs. Harley Proctor and Miss Beatrice Sterling.

(Continued on page 100)



"Rouge Japonais"

Something New For The
Complexion

JUST what you have looked for—a pure rouge that gives that pretty natural glow to the cheeks without being detected.

Rouge Japonais is not a liquid nor a powder, but a dainty rouge cloth, specially prepared for giving any tint desired for any occasion—not that purple shade, like ordinary rouge, but a true, natural tint, which adheres under all conditions until removed with soap and water. It is the one rouge guaranteed perfectly harmless to the most delicate skin; does not fly on the gown; very convenient to carry in the purse while traveling, autoing, etc.; put up in neat attractive boxes with mirror inside as illustrated above, and it lasts four times longer than any other rouge. Mailed in plain package for 35c.

Crème Printania

A pure, snow white complexion cream, which cleans and freshens the skin, renders it soft, velvety and brilliant. It is quickly absorbed, never causes any unpleasant effects; nourishes the skin, prevents chapping, wrinkles, smooths the coarse, rough skin, removes excessive redness of the nose, face and hands. Crème Printania will always be your favorite when you once know just how pure, efficient and dainty it is. In Queen Mary jars, two sizes, 50c, 75c.

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One box makes 32 shades—from jet black to light blonde. Only one application required and no after-shampooing necessary.

The only hair coloring known, which gives absolutely natural shades. Its application cannot be detected. It will not stain the scalp or rub off; does not turn; even perspiration, shampooing or bath will not affect it—perfectly harmless. Demand it from your hairdresser or visit our application parlors.

Large Size Samples of Crème

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Isabel Cassidy's Exquisite Java Rice Face Powder

preserves a good complexion, and beautifies a poor one—gives a soft, velvety texture to the skin that adds charm and youth. It does not contain injurious metals to make it adhere, but is so fine-grained that it clings closely to the skin—will not dust off—has a rare, delicate fragrance.

A tint for each complexion—50c. the box at your dealer's, or direct from us

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The 1900 Motor Washer

Doing the wringing
with
1900 Electric
Motor Washer

Washes a Tubful in Six Minutes

Handles Heavy Blankets or Dainty Laces

The outfit consists of the famous 1900 Washer, with either Electric Motor or Water Motor. You turn on the power as easily as you turn on the light, and back and forth goes the tub, washing the clothes for dear life. Then turn a lever, and the washer does the wringing. All so simple and easy that it is mere child's play.

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WEDDING 100 Announcements \$5.40
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Andorra Rangoon

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Wouldn't you like to visit the wonderful cathedral town of Chester, climb again to Andorra, tucked away in the heights of the Pyrenees, wander through the medieval walled town of San Gimignano and feel the eerie charm of this "dream city," ramble about Rangoon with its myriad sights and multitude of sounds, penetrate into the heart of China, and learn of the amazing conditions that exist there, visit Ecuador, now enjoying another revolution and then home again, go on a trip to our most famous battlefields with F. T. Miller, who tells you of the many thrilling deeds that make them sacred to the American people? You can do all this and more through the pages of March

TRAVEL

Think of being able to visit twenty-five other countries within as many hours and not a thing to buy, a trunk to pack or a steamer to catch! Wouldn't you like to travel the world over, visit the out-of-the-way places that not one person in a thousand ever sees, know people of every race and be at home in every land? All you need to do is to let TRAVEL take you there.

We will send you FREE the two most recent issues of TRAVEL on receipt of 25c for the March number and the names and addresses of only 15 people whom you know will be interested in TRAVEL. Your name will not be used in connection with this list. Three issues for the price of one. 125 pages, 400 superb illustrations. Accept this offer now while you think of it.

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NO CAR on the boulevards can compare in style, luxury of finish, easy riding and silence, with Waverley Electrics.

Foreign markets have been searched for rich upholstery fabrics, while a famous decorative artist, a member of the Waverley Staff, has evolved especial elegances of finish and fittings.

The Triumph of Waverley achievement is the magnificent **SILENT WAVERLEY LIMOUSINE FIVE** — Full View Ahead — Design and Construction Patents Applied for.

With ample seat space for five grown people, and an unobstructed view for the driver, here is the ideal all-the-year-round town and suburban car.

The Waverley Art Book illustrates and describes the Limousine Five, Four-passenger Brougham and all town car models. Prices \$3,500 down to \$1,225. We gladly send it on request, also the Waverley Catalog of Commercial Vehicles, Exide, Waverley, National Iron Clad or Edison Battery.

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St. Louis: 4432 Olive St. Chicago Branch: 2005 Michigan Blvd.



SOCIETY

(Continued from page 98)

Vanderbilt-Weir.—In St. Thomas' Church, February 17th, Mr. Oliver De Grey Vanderbilt, Jr., and Miss Madelon Weir, daughter of Mrs. Levi Candee Weir.

Voorhees-Deyo.—On February 6th, at the Collegiate Church of St. Nicholas, the Rev. John Brownlee Voorhees, and Miss Juliana D. Deyo, daughter of Mr. and Mrs. Robert E. Deyo.

ATLANTA

King-Cox.—On February 7th, Mr. Henry King, of Murfreesboro, Tenn., and Miss Katherine Cox, daughter of Mr. and Mrs. Albert H. Cox.

CHICAGO

Blair-Bowen.—On February 10th, at the home of the bride, Mr. W. McCormick Blair and Miss Helen Bowen, daughter of Mrs. Joseph T. Bowen.

Cloney-Keith.—On January 26th, at the home of the bride, Mr. Thomas Warren Cloney, and Miss Bessie Keith, daughter of Mrs. Elbridge G. Keith.

CLEVELAND

Burton-Oglebay.—On January 30th, Mr. Courtney Burton and Miss Sarita Oglebay, daughter of Mr. and Mrs. Earl W. Oglebay.

MINNEAPOLIS

Brooks-von Hagen.—On February 8th, Mr. Paul Andres Brooks and Miss Hazel Martha von Hagen, daughter of Mr. and Mrs. A. C. von Hagen.

Nickerson-Jordan.—On February 7th, Mr. Roland C. Nickerson, of Boston, and Miss Henrietta Jordan, daughter of Mr. and Mrs. W. G. Jordan.

PHILADELPHIA

Canby-Kurtz.—On February 10th, at Trinity Church, in Germantown, Mr. William Marriott Canby, and Miss Leila Kurtz, only daughter of Mr. and Mrs. Henry Keller Kurtz.

PITTSBURGH

Williams-Morris.—On January 25th, at the home of the bride's brother and sister, Mr. and Mrs. Willis Lorrimer King, Mr. Harry E. Williams, of Dallas, Texas, and Miss Jean J. Morris.

PROVIDENCE

Hart-Comstock.—On February 10th, Mr. Henry Clay Hart, and Miss Marjorie Stuart Comstock, daughter of Mr. and Mrs. Richard B. Comstock.

SAVANNAH

Gorman-Nash.—On February 10th, in Christ's Church, Mr. Douglas Gorman, and Miss Gwendolen Nash, daughter of Mr. and Mrs. Edmund Nash.

ST. LOUIS

Lehmann-Hauser.—On February 10th, Mr. Sears Lehmann and Miss Malotte Hauser, daughter of Mr. Daniel Malotte Hauser.

ST. PAUL

Thompson-Ingersoll.—On January 27th, at the home of the bride, Mr. Horace E. Thompson, 2nd, and Miss Geraldine Ingersoll, daughter of Mr. and Mrs. Frederick G. Ingersoll.

WASHINGTON

Williams-Harrison.—On February 5th, at the home of the bride, Mr. Harry A. Williams, of Norfolk, Va., and Miss Marthena Harrison, daughter of Mr. and Mrs. Russell B. Harrison.

Weddings to Come

NEW YORK

Pickhardt-Colman.—On April 8th, Miss Edith Clara Pickhardt, daughter of Mr. and Mrs. Carl Pickhardt, to Mr. Jere Colman, of Arlington, Mass.

Entertainments

Hamilton, Mrs. William Pierson.—On March 13th, lecture at home by Miss Arnold.

Hammond, Mrs. John Henry.—Lecture at home by Miss Arnold, March 6th.

Lenten Sewing Class.—At the home of Mrs. Frederic A. de Peyster, February 26th, in aid of the West 61st Street branch of the New York Nursery and Children's Hospital.

Schiffelin, Mrs. William Jay.—Lecture at home by Miss Ethel Arnold, February 28th.

Woman's Industrial Exhibition.—Change of date to March 14th.



A. H. HEISEY & CO.
DEPT. 40 NEWARK, OHIO



Spun Gold. A preparation that refined women have been looking for, for years. It will keep the hair from growing darker, make blonde hair more beautiful, and give to unattractive, faded or "drab" hair a lustrous, golden sheen so coveted by all women without dying or bleaching. If your druggist does not keep it, send his name and \$1.00 for a six weeks' treatment. You will never regret it.
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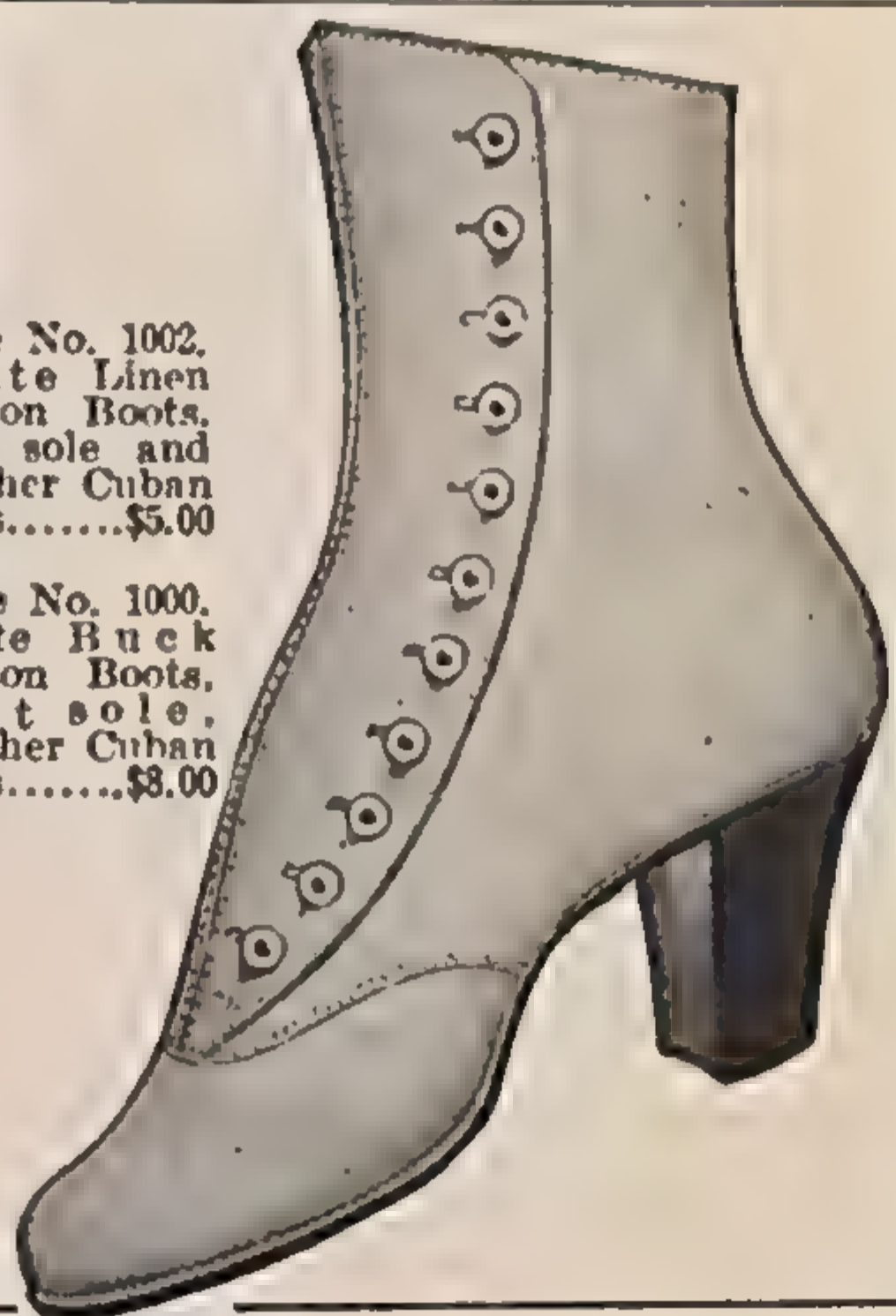
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Common Sense Care of the Skin

The following vital points are repeated for Vogue Readers:

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Readers of Vogue: Write today for advice concerning your own good looks. Elizabeth Arden will personally answer your inquiry, and there will be no charge. During March the skin may be kept as soft and fresh as in June, by the judicious use of Venetian Ardena Skin-Tonic (75c, \$1.50, \$3.00 Bottle), with the Venetian Cleansing Cream (50c, \$1.00, \$2.00 Jar), and occasionally patting in a little Venetian Skin Food (75c, \$1.50, \$2.50 Jar). These preparations are absolutely necessary now. Many other valuable preparations are described in a free booklet which contains many beauty hints. Write for a copy today.

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Particular attention given to orders by mail



London Symphony Orchestra Directed by Herr Arthur Nikisch Will Make Short American Tour

THE reappearance of Herr Arthur Nikisch, director of the Boston Symphony Orchestra some twenty years ago, will be distinguished by the fact that he returns at the head of the celebrated London Symphony Orchestra, under the special patronage of King George; it will have its sentimental interest as well, for Boston has always considered her claim a prior one upon this brilliant director, whose honors abroad have been superabundant.

The limited tour of the London Symphony Orchestra in this country will last but twenty-one days. Two concerts will be given at Carnegie Hall, and one in Boston. Canada will also profit by this exceptional musical opportunity.

PROGRAMME MEETS POPULAR DEMANDS

The selection of the first programme has partaken of the nature of a "popular request." Insistent demands have come from musicians in all parts of the country that Tschaikowsky's Symphony No. 6, the "Pathétique," be given at one of the two concerts. These will take place on April 8th and 10th. The following programmes have been officially announced by cable for the Carnegie Hall concerts:

Monday Evening, April 8th.

Overture, "Leonora No. 3"...Beethoven
Symphony in C Minor, No. 1...Brahms
Symphonic Poem, "Francesca da Rimini".....Tschaikowsky
Overture, "Tannhäuser".....Wagner

Wednesday, April 10 (evening).

Overture, "Egmont".....Weber
Symphony No. 6, "The Pathétique,"
Tschaikowsky
Vorspiel und Liebestod, "Tristan and Isolde".....Wagner
Waldweben, "Siegfried".....Wagner
Overture, "Meistersinger".....Wagner

"KOENIGSKINDER" BENEFIT MATINÉE

The special matinée performance of "Koenigskinder," given at the Metropolitan Opera House on February 15th for the benefit of the Legal Aid Society, was given under brilliant social patronage.

The box holders included Mrs. J. Pierpont Morgan, Mrs. Andrew Carnegie, Mrs. William Church Osborn, Mrs. Cornelius C. Cuyler, Mrs. Edmund Coffin, Mrs. Arthur V. Briesen, Mrs. H. Fairfield Osborn, Mrs. Junius Spencer Morgan, Mrs. Otto H. Kahn, Mrs. Charles A. Coffin, Mrs. Francis Lynde Stetson, Mr. I. Newton Seligman, Mr. Walter M. Taussig, Mrs. V. Everit Macy, Mr. Louis Windmuller, Mrs. Edward S. Harkness, Mrs. James Roosevelt, Mrs. Paul M. Warburg, Mrs. Charles W. Harkness, Mrs. M. Taylor Pyne, Miss Agatha Schurz and Mr. Rinsdill Parsons. The patronesses included many distinguished musicians and society matrons.

THE KNEISEL QUARTET

The Brahms Quintet in B minor, for two violins, viola, violoncello and clarinet,

Opus 115, was the composition of special interest given by the Kneisel Quartet at its fourth subscription concert at the Hotel Astor on February 13th. The assisting soloist was Mr. Leon Le Roy, clarinetist. This quintet is one of the four chamber works in which Brahms employed the clarinet, inspired thereto by the remarkable clarinet playing of Professor Muhlfeld.

CHANSONS EN CRINOLINE

The last of the second series of musical mornings known as "Chansons en Crinoline," which were organized by Mrs. R. W. Hawkesworth and established under fashionable patronage, was given at the Plaza on February 8th. A pretty feature of these concerts is the fancy costuming of the artists, an innovation introduced by Mrs. Hawkesworth. The stage setting and the artists' costumes are in keeping with the character of the songs chosen. M. Clement, Mme. Maggie Teyte and Mme. Annie Louise David gave the final programme for this season, which was as follows:

PART I

1. Les Filles de la Rochelle (XVIIc)
Recueillée et harmonisée par,
T. Ciersot
Plaisir d'Amour.....Martini
Enpassant par la Lorraine (XVc),
Arcadet
M. Clement
2. Group old French:
N'Avoir jamais qu'une pensée. Mehul
Il regardait mon bouquet. Monsigny
Jeune Fillette.....Delayrac
Mme. Maggie Teyte
Manon.....Massenet
3. Letter duet
Mme. Maggie Teyte and M. Clement.
4. Adieu, petite-table
Mme. Maggie Teyte
5. Rève
M. Clement

PART II

6. Extase.....Duparc
Vieille Chanson.....Webber
Green.....Debussy
Mme. Maggie Teyte
7. Prière.....Hasselmans
Pattuglia Spagnuola.....Tedeschi
Mme. Annie Louise David
8. Chanson Triste.....Duparc
Clair de lune (avec flute et harp),
G. Fauré
M. Clement
9. Un rien.....d'Hardelot
La Première.....Webber
Chant de Bacchante.....Bemberg
Mme. Maggie Teyte
10. Nous allons partir tous deux,
B. Godard
Sous la fenêtre.....Schumann
Mme. Maggie Teyte and M. Clement
Stage set by Mr. Charles Slayter

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ANNOUNCEMENT

Prize Winners in VOGUE'S Recent Contest

IN the January 1st VOGUE we announced a novel prize contest, open to all our readers. For the best answers to the question, "How much has VOGUE saved you during 1911?" we offered a first prize of \$50, a second prize of \$25 and an unlimited number of special prizes of \$10 each.

Many new ideas came out in the letters received in reply to this announcement. Some of them will be of great help to us in making VOGUE more helpful in the future. The general impression created by the letters was that there are ways of using VOGUE which a goodly number of readers would like to know about.

First prize, our cheque for \$50, was awarded to:

Miss Dorothea H. Knox, Glenelg, Md.

Second prize, \$25, was won by

Mrs. Oliver G. Walker, 1092 Thurman St., Portland, Oregon.

These two letters, in their completeness and clearness, were the best we received. At the outset we had expected that only one or two other letters would be available for the special ten dollar prizes—but we found ourselves in a position where twelve letters positively demanded a prize! The writers of seven of these letters have permitted us to publish their names, as follows:

MISS MARY LEE TURNER, Belgravia Apts., 1479 4th Ave., Louisville, Ky.

MRS. PAUL COOKE, Cooperstown, New York.

MRS. A. B. CURTISS, 26 Gramercy Park, New York.

MRS. MARY A. COOLEY, 242 Ponce de Leon Ave., Atlanta, Ga.

MRS. CHESTER D. BARNES, 366 Prairie Ave., Kenosha, Wis.

MRS. TYREE RODES, 111 17th Ave. S., Nashville, Tenn.

MISS I. TOMLINSON, Glenelg, P. O., Maryland.

The other five prize winners for special reasons requested us to withhold their names, and as many of the letters submitted in such a contest as this are necessarily of a personal character, we shall not publish the names of these five writers.

For similar reasons, it will not be possible for us to publish in full any of the letters received in this contest. When occasion arises, however, we expect to print extracts from these letters. You will find them well worth reading, especially in so far as they suggest to you new ways of using and appreciating VOGUE.

Space permits just one or two quotations from the prize-winning letters in this column. Here is one from a woman who evidently relies fearlessly upon VOGUE's forecasts of the fashions.

"One of my quiet girl friends once accused VOGUE of being 'Extreme.' 'Are you quite sure you do not mean 'Advanced?'" I retorted. And it was from studying VOGUE's most 'Extreme' models last year that I selected a suit with a scant skirt. I knew that I would look 'Extreme' for the first month I wore that suit, but for the remaining twenty months during which I occasionally donned that costume I would look modish and not in the least 'Extreme.'"

Again, here is a letter from a reader who made good use of VOGUE on her travels:

"I spent several years in the Orient and Europe. I relied entirely upon VOGUE for my wardrobe before going away and felt well dressed even in Paris. I found many French people eager to consult VOGUE rather than their own styles, knowing full well that their patterns were rather ultra."

Finally, here is the opening sentence of a letter that came to us from the West.

"At the present time VOGUE holds our family purse strings and financial peace reigns—whereas four years ago, I, young, inexperienced and newly married, held these same purse strings and financial peace was a stranger."

Space is now at an end, and we must reserve further quotations for another occasion. We think this contest will have proved itself well worth while if it is the means of suggesting new uses of VOGUE to readers who have not yet thoroughly understood its resources.

—THE EDITOR.



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¶ Our cottage furniture is especially adapted for both Shore or Country houses where a simple, harmonious and artistic effect is desired, conforming with the surroundings, and yet not sacrificing one's comfort.

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Noteworthy Exhibitions of Well-Known Painters that Have Recently Attracted Considerable Attention

MR. ARTHUR B. CARLES, the young Philadelphia painter who is one of the newest advocates of the Post-Impressionist school, has recently displayed a group of his canvases at the Photo-Secession Gallery. Never was so variegated and contradictory a lot of paintings set forth by so young an artist, as in this exhibition. Mr. Carles has studied in this country, at the Pennsylvania Academy of Fine Arts, and later in Paris and Berlin. Since his student days, not long past, he has devoted himself to almost every known school of painting.

MR. CARLES SOMEWHAT RESTRAINED

It must be said for him in passing that he is manifestly sincere in his newest work, and has stopped short of the Matisse absurdities. In fact, once you grant Mr. Carles the reasonableness of his premises as to the function and scope of painting, admiration for his work can go to great length. If, for instance, you admire a still life in which apples are painted a bright, crude yellow, with an upper edge of vermillion and an enclosing rim of livid blue; or a portrait in which the drab flesh tones are enshadowed in bright green and bright purple, splashed on with studied irregularity and astonishing generosity; or a landscape in which earth and sea and sky intermingle in prismatic confusion—in short, if you dabble in the so-called "psychology of raw color," you will make common cause with Mr. Carles and cry out upon his critics. But such congeniality seems unlikely from the public at large, at least in its present state of unregenerateness.

THE MACDOWELL GROUP

Eight followers of the Impressionist school, in immeasurably better standing, by the way, than the Post-Impressionists, made up the seventh MacDowell Club group display. The artists were Robert Henri, William W. Glackens, E. Fuhr, Ernest Lawson, Henry Reuter-dahl, John Sloan, Homer Boss and James Preston. Henri's portrait of his wife was, of his five canvases, the most satisfying, though it was in some respects not equalled by that of Mrs. Edward W. C. Arnold.

Glackens, who will not be constrained to the use of black and white in which he is so superlatively adept, but who rushes into exhibition after exhibition with paintings which in no way do him justice, had five canvases, which were even less agreeable than usual. A small presentment of Washington Square should be perhaps exempted from this unflattering generality.

John Sloan's work has, as usual, a tremendous narrative and dramatic power. His "Isadora Duncan" has great

freedom of movement, and had it an equally powerful effect of color, it would have topped the exhibition.

James Preston's landscapes, remarkable for their brilliance of lighting and color, are in arresting contrast to those of Mr. Lawson, whose appeal is rather in poetic softness than in brilliancy.

Homer Boss's most interesting canvas was the "Study in Brown." His peculiar feeling for color, and the power behind his vigorous technique, have well established his prominence among the Impressionists. Mr. Fuhr's canvases, cheerful and colorful, and Mr. Reuter-dahl's landscapes completed the exhibition.

THE HAPPY HOURS OF PIERROT

Pierrot, in a riot of color and movement was caught in a joyous mood on a series of canvases by Karl Anderson, that were recently on view at the Madison Art Galleries. Mr. Anderson seemed equally happy in portraying the capricious doings of this fantastic being in the shadowy indoors of the house or the brilliant out-of-doors of the garden. Among his several other subjects was a particularly fine painting of a woman and two children seated in the shade of a green parasol, called "Lily Splendor." It was a blaze of lovely coloring.

PORTRAITS OF BEN ALI HAGGIN

Mr. Haggin has shown at the Glaenzer Galleries a dozen portraits in which his sitters are shown clothed in such radiant colors that the attention of the spectator was held by them rather than by the personalities of his subjects. Paintings of Otis Skinner in his new rôle of *Haji the Beggar*, Mrs. Leo Everett and Miss Kitty Gordon were amongst the most noteworthy of the exhibition.

DECORATIONS FOR A STUDIO

Howard Gardner Cushing has made a very interesting group of studies for the decorations of Mrs. Harry Payne Whitney's studio at her country home, and these, together with some of his portraits and other recent works, he exhibited at the Montross Galleries. The motif of these studies is Persian, and the general scheme of decoration is appropriately unusual in arrangement, and remarkably brilliant in color.

THE ELIHU VEDDER EXHIBITION

Elihu Vedder, the American who has been painting in Rome the greater part of his seventy-six years, sent to New York more than sixty of his decorative masterpieces, which were exhibited at the Macbeth Galleries during several weeks in February. Though he himself is an expatriate, his work has not been noticeably influenced by the country in which he lives, but is the expression of his own personality and rare imagination rather than of his surroundings.

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Transformation Ideal

Do not bank your natural hair over rolls and head mattresses—the result is unnatural. The **truest effects** of nature's glorious wealth of light wavy hair is given gentlewomen by the Pierre outside "**Transformation Ideal**."

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have that custom-made look, feel, wear and worth that can never be gotten except through custom making processes. Long oak-tanning of skins—hand cutting—careful hand fitting to the last—hand skiving—hand sewing, even to the buttonholes.

These are features that place the Thomas Cort Hand-Sewed Shoe away and above those of promiscuous making. Priced at \$8 to \$15.

Send for Style Brochure and name of the nearest dealer.

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DO YOU WANT WHITE, SOFT BEAUTIFUL HANDS?

Do you want protection from the biting cold of wintry winds?
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Impart color to the cheeks and smoothness to the skin. The "between seasons" gives a welcomed rest both to matron and debutante, but great care should be taken at this time to regain the glow of youth in faded cheeks, and not to allow the March winds to play havoc with the delicate skin of face and neck. Prepare against sun, wind and dust by rubbing a little Creme de Beauté into the skin very gently, but thoroughly. Wipe off and powder well with Poudre Printanière (Idéale or Supra), or Poudre de Beauté. On returning from walking or motoring, cleanse skin with Rosée de Beauté, and, if in the morning and evening ablutions a Sachet is used, summer will find you as fresh as a rose in June.



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Poudre Printanière Idéale, \$1.50 per box Poudre de Beauté, \$4.50 per box

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Of English Eyelet Embroidery and Filet laces; Yoke of fine French Valenciennes; Skirt designed in apron panels. Exquisitely finished with Irish ball lace.

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White, self striped Madras, at \$2.25.

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Non-Crushable Linen, hand-embroidered,
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Imported Wash Silks, white, black, navy,
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Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

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Improve Your Figure—in other words, **be at your best**. You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

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I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what I can do for you by what I have done for others.

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I have

Reduced about 25,000 women from 10 to 85 lbs. I have rounded out and **increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

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WHAT SHE WEARS

(Continued from page 34)

Panamas, swathed with a toile de Jouy chiffon scarf with cerise and blue tassel-finished ends.

COAT-TAILS REPLACE SKIRT PANELS

Oyster-colored agarie cloth is the material of which the afternoon street costume in the next drawing is made. The skirt has the new trick of falling in below the knees and the large ball buttons, placed in rows on the back, front and sides of its lower portion, are of ivory and rather weighty. This skirt has not a back panel for the excellent reason that panels are destined to become obsolete, and to some extent the habit effect is to be produced, as in this instance, with the Directoire coat-tail, starting from the sides of the waist and tapering ever so gradually to within ten inches of the skirt's hem. The Directoire tail-panel, the long, tight Directoire sleeves and the deep, sharply pointed collar which covers the back in a single piece and in front is divided into revers, are embroidered in vivid green silk, and about the waist is a girdle of similarly colored silk, which runs through eyelets embroidered in the point of the collar at the back of the bodice and holds it in place. About the throat is a wide *plissé* of oyster-toned tulle, which merges from below the chin into a foamy-looking jabot that fills in the space between the green-embroidered agarie revers.

SELECTIONS FROM MRS. STOTESBURY'S TROUSSEAU

(Continued from page 28)

down the front, where the wrap is held together with a large ornament.

A symphony of delicate colors is the tea gown in the second sketch at the bottom of page 28. The white satin drapery is drawn from the left shoulder to the right hip, where it is held by turquoise ornaments of a greenish cast. The kimono under-bodice is of *écru* French lace with a design of Empire wreaths on the edge. The lace on the right side is so adjusted as to fall in a bolero effect. Folds of cerise velvet appear at the waist-line, and a flamboyant bow and streamers of the velvet connect the sides of the white satin skirt where it is slashed on the left side to show a panel of the *écru* lace.

The third drawing shows a lounging robe of pink satin, trimmed about the décolletage with a band of mole fur and a bit of filmy lace. This garment, which has been duplicated in pale blue, is an epitome of simplicity and comfort. It slips over the head, so that no fastening is required. The front hangs a little lower than the back over the under-skirt. This is hung from a narrow band, which passes about the waist and fastens in the back. Thus the robe is made to cling a little closer to the figure than it otherwise would and a few graceful folds are added.

The smart frock at the extreme left comes from the atelier of Jeanne Hallée. The upper part of the bodice is of taupe chiffon, which is tucked on the shoulders over an underblouse of creamy lace; this appears above the round-cut neck. The tunic of taupe charmeuse is draped a little below the knees and finished with fringe. The button-trimmed panel which extends up to the throat is an unusual feature.

The fourth sketch (page 28) shows a chic little coat suit of all-white checked linen. The sleeves, jacket and overskirt are scalloped at the edges and finished with linen fringe. The large sailor collar, belt and buttons are all made of black velvet.

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FASHION DESCRIPTIONS



Reverse views of models shown on page 26

PAGE 26.—LEFT FIGURE.—A foundation of silver-brocaded, rose Nippon cloth over which is hung a coat effect of plain rose charmeuse. The broad band of filet lace edged with rose velvet is oddly placed across the bust. Buttons, loops and tassels are of silver.

MIDDLE FIGURE.—The collar, sleeves and skirt of this charming model are in white satin. A broad band of filet lace runs from top of bodice to hem of skirt, which is finished with Nattier blue satin. The small plastron and belt are also of the blue satin. The tunic is embroidered in blue and gold and fringed with pearls.

RIGHT FIGURE.—The material is bronze-toned crêpe, much beruffled with bronze chiffon. On the dull crêpe the embroidery in metallic thread stands out effectively. Willow-green velvet forms the sash. Patterns of these models cut to measure; price, \$4 each.

PAGE 30

LEFT FIGURE.—Embroidered white batiste dress opening over three wide ruffles of Cluny lace, each edged with a narrow strip of black net, the lowest ruffles extending around the skirt. A

double-plaited, black frill, divided through the middle by a narrow band of white satin and finished with two crochet buttons, forms the cuff, and a like frill edges the collar. White satin ribbon composes the belt.

MIDDLE FIGURE.—The lowest underskirt is plain white voile, the second of Cluny lace, and the overskirt of solid and openwork embroidery. Each skirt is finished with braided ball pendants, which also appear on the bodice and sleeves. Heavy stitches give a new outline to the shirred net yoke. The belt is of Saxe blue and white satin ribbon, ending in wide loops on the left side.

RIGHT FIGURE.—The lower half of the skirt is composed of six ruffles, three of which are of lace, the others of white, plaited net edged with Valenciennes lace. The upper skirt and body of the blouse are of embroidered net. The sleeves of net are shirred into four puffings, and are finished with a double frill of the net, trimmed with a chic bow of white satin ribbon, which also forms the crushed belt and sash ends. A net frill edged with Valenciennes outlines the V-shaped yoke of shirred net. Patterns of these models cut to measure; price, \$4 each.

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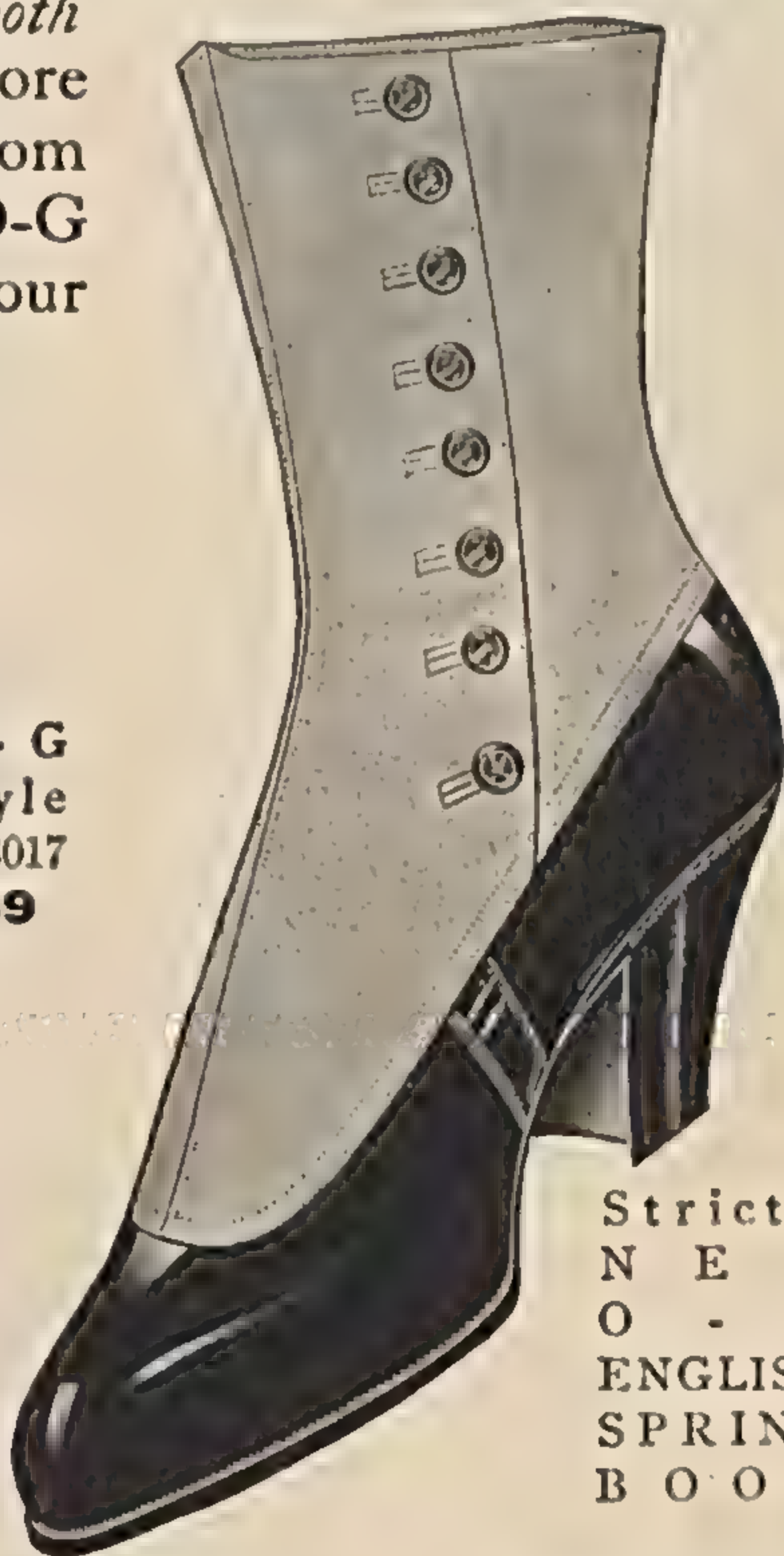
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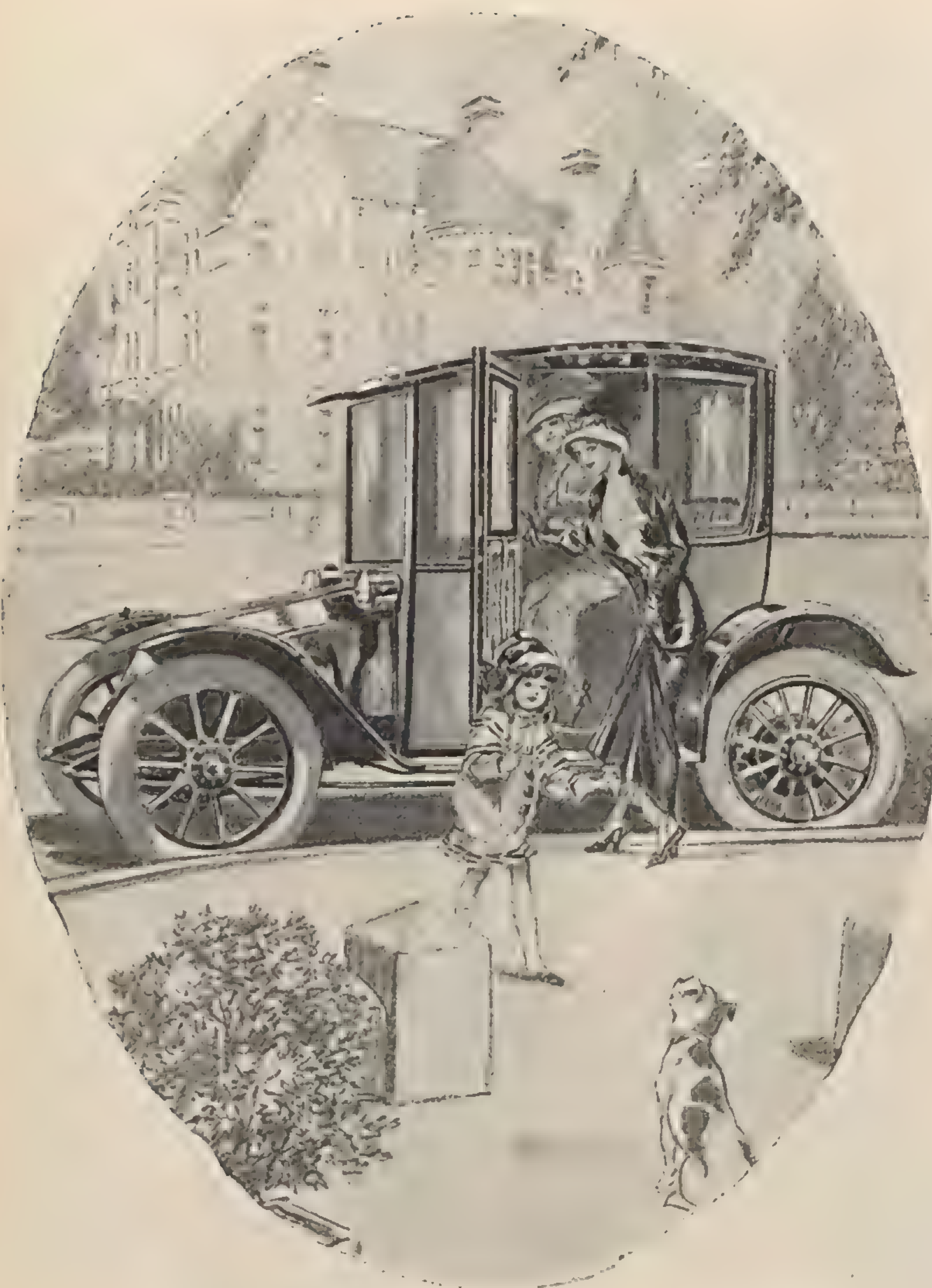
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A COAST AND INLAND VOYAGE BY MOTOR

(Continued from page 19)

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Note.—Part II of this article will be published in the next issue of Vogue.

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WEAR OMO Dress Shields. They fit smoothly and add no bulk. The interlining contains neither rubber nor injurious chemicals; antiseptically prepared they are cool to wear, light in weight, and easily cleansed.

Only the finest workmanship and the best material enters into the manufacture of OMO Dress Shields. They are made in all the desirable shapes and styles and every pair guaranteed.

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A single whiff tempts your appetite. Taste it and your favorable impressions are more than confirmed. Buying Meadow-Gold Butter is buying buttersatisfaction. Sweet, pure, wholesome, delicious. There is a flavor and genuine goodness about it that you do not get in ordinary butter. Made only from pure, rich, pasteurized cream. Three times covered with air-tight, odor-proof wrappings and sent from our model creameries to your table

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"Rare Excellence"

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Crème Nerol



It gives me great pleasure to testify to the rare excellence of your **NEROL CREME**. It is an unsurpassed preparation. Also I am glad to speak of your thoroughly scientific understanding of facial treatment. Your system and the results of your work are perfect. Yours very truly,
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The distinguishing qualities of *Crème Nerol*, aside from its rare excellence as a beautifier of the complexion, are its absolute **FRESHNESS** and **freedom from Preservatives**.

Not a drop of preservative enters into the making of this wonderfully efficacious cream, as **CRÈME NEROL** is NOT made to sell in drug and department stores. Each and every order is filled with delightful, freshly made cream and mailed direct to the user.

CRÈME NEROL softens, whitens, refines and beautifies the most sallow, rough or impaired complexion, and as a cleanser of those minute safety valves of the skin (the pores) it is unequalled. It most positively will not promote a growth of hair.

Its tonic effect upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced.

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AMONG THOSE WHO USE AND RECOGNIZE CRÈME NEROL AT ITS TRUE VALUE ARE:

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FACE SPECIALIST

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My new booklet, describing other *Nerol* toilet preparations, will be mailed upon request.

A S S E E N B Y H I M

(Continued from page 21)

to their costumes. A friend wrote me that the Princess was so simple that it was hard to believe that she had such exalted rank. But Royalties are always simple in manner. Only one or two men complained at what they called the "curtseying and bobbing up and down" when the "Royalties" made their appearance at the several dances to which they were asked. I have even heard that the Princess was anxious to learn the Turkey Trot.

AMERICAN OR EUROPEAN EDUCATION?

Then came all the ceremony and pomp attendant upon the return of his Eminence, Cardinal Farley. The bestowal of the title of Countess upon Miss Georgine Iselin was a well merited honor. Miss Iselin has done so much for Roman Catholic charities and has herself been the modest dispenser of so many good works. Then as a descendant of the O'Donnells and a relative of the Carrolls and Lees and other old Roman Catholic families of Maryland, she can well lay claim to the honor. Her faith is that of her mother.

And talking of Countesses, quite a little stir was created by the arrival of the Countess Tankerville, formerly Miss Van Marter, an American, who has brought her eldest son to this country to put him in an American school. It is rumored that he has been placed in a school not far from New York and that he is there incognito. The reason given for the American training of a future "belted earl" is that there is less snobbery in American schools than in the great English public institutions, such as Eton, Harrow, Winchester, Wellington, Marlborough or Rugby. The Earl of Tankerville, it is said, denies the report in part. He says that his son is delicate and that a certain school he knows of in the United States would be better suited to the lad's constitution. There are now very few English schools outside of England where British parents care to send their boys. There are some in Switzerland, but none in a mild climate such as would be found near the Pacific slope. The Earl is a navy man and so escaped the English public school, which may explain his seeming disregard of it. Perhaps English boys may find it an advantage to be educated here, but I have never thought it much of an advantage for American boys to be educated abroad. The American who has gone to an English public school is not at home in England and he finds himself estranged in his own country.

I have known Americans who have studied at religious colleges, such as Stonyhurst, founded by the great grandfather of the Rev. Father Bernard Vaughan, S. J., who is now lecturing in America, but I always thought it would have been better if they had gone to Georgetown or Fordham, the great American Jesuit colleges, which are absolutely in keeping with our ideas. It is not the course of studies nor the ideas of the professors, but the associations which make the difference.

THE ANOMALY OF AMERICAN SNOBBERY

As for snobbery, it is rampant on both sides of the Atlantic. In England, it is said, the heir to a dukedom may be a fag to the son of a manufacturer, but nevertheless the spirit of caste always exists even among boys. We all know the story of how the boys at Groton put young Teddy's head under the pump and pumped water on it so that the swelling might be re-

duced—and this on the day that his father went into the White House. At this and all other schools of like degree—the best in the land—there is a long waiting list, and although they claim that "it is first come, first served," still one has the impression that class has a bit of influence, as it should. English schools and universities go in strongly for athletics, and the boy or university man who gets on in these, gains a social prestige which often leads to political preferment. In spite of the democratic spirit which reigns there, our own Harvard is continually subjected to the taunt that social prestige and wealth have more to do with success than booklore, and because such snobbery is so diametrically opposed to the spirit of American institutions, it strikes us more unpleasantly than even the well-known brand of English aloofness.

AGAIN THE RUMOR OF A GOULD EXODUS

A rumor is going about that Mr. and Mrs. George Gould may leave us and settle in England. I have heard that for so long that I have ceased to believe it. True, Mrs. Gould is English by descent, her daughter, Lady Decies, lives in England, and after awhile Mrs. Anthony Drexel, Jr., will no doubt reside abroad. But, on the other hand, the Goulds have many interests here, and they will probably continue to do as they have done so long—divide their time between the two continents.

It is the fashion nowadays for a matron to be a grandmother at an early age, and Mrs. Gould is certainly a wonderfully young and attractive grandmother. Her daughter, Mrs. Anthony Drexel, Jr., has named her little daughter, the first grandchild of Mr. and Mrs. Gould, Edith Kingdon Gould, for her mother. A second little grandchild of Mrs. Gould, just three months younger than Edith Kingdon Gould, is the little daughter of Mr. and Mrs. Jay Gould. Mrs. Jay Gould was Miss Annie Douglas Graham.

OUR AMERICAN TITLES

Among the many foreign visitors in New York this winter is Lady Henry, so beloved in the annals of charity in London. Lady Henry has led a most active life trying to better conditions in the slums. While here she has been studying our settlements, and has gone with Mr. Frederick Townsend Martin to visit Bowery Missions, lodging houses and other charitable institutions. Her husband recently has been knighted. She is an American woman, the daughter of the late Leonard Lewisohn of this city.

ASK VOGUE

UNTIL you have acquired the "Ask VOGUE" habit you are not making the most of the opportunities we are anxious to extend to you. Have you realized all the helpful possibilities that are open to VOGUE readers? Do not waste time and money trying to solve questions of dress, of house decoration, of what and where to buy—simply "Ask VOGUE." Are you ever in doubt as to just the right way, according to the most recent rulings of convention, to conduct any social function or to meet any social exigency? We can help you. If you will think of VOGUE more as a friend than a magazine—a cultivated, experienced friend who has literally at her finger tips the whole world of fashion and society—you will begin to realize how much service we can render you. For rules for correspondence see page 108.



THIS month I am showing exclusive models in cotton dresses for morning and afternoon, made in all the newest imported linens, crashes, ginghams and piqués, batistes and crepes.



Style 18

THE illustration shows a charmingly original little morning frock in Anderson Scotch gingham, with real Irish lace insertion. Hand made and hand embroidered. In black and white, or lavender, or pink, or blue—embroidery to match. Sizes 34 to 42. Price \$28. Time to fill orders from two to three weeks if model selected is not on hand.

MRS. DUNHAM

Importer and Designer

628 Fifth Ave., New York

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Manufacturer of
**SELF ADJUSTABLE
MATERNITY DRESSES**
Made in the Latest Styles



Worn with the greatest of Comfort and adjusts itself to all requirements throughout all Stages of Maternity without detection and can be worn in normal conditions as well with-out removing a button. It is adaptable to the finest gowns as well as to the Simplest Dress.

I also carry a large assortment of dresses for normal wear.

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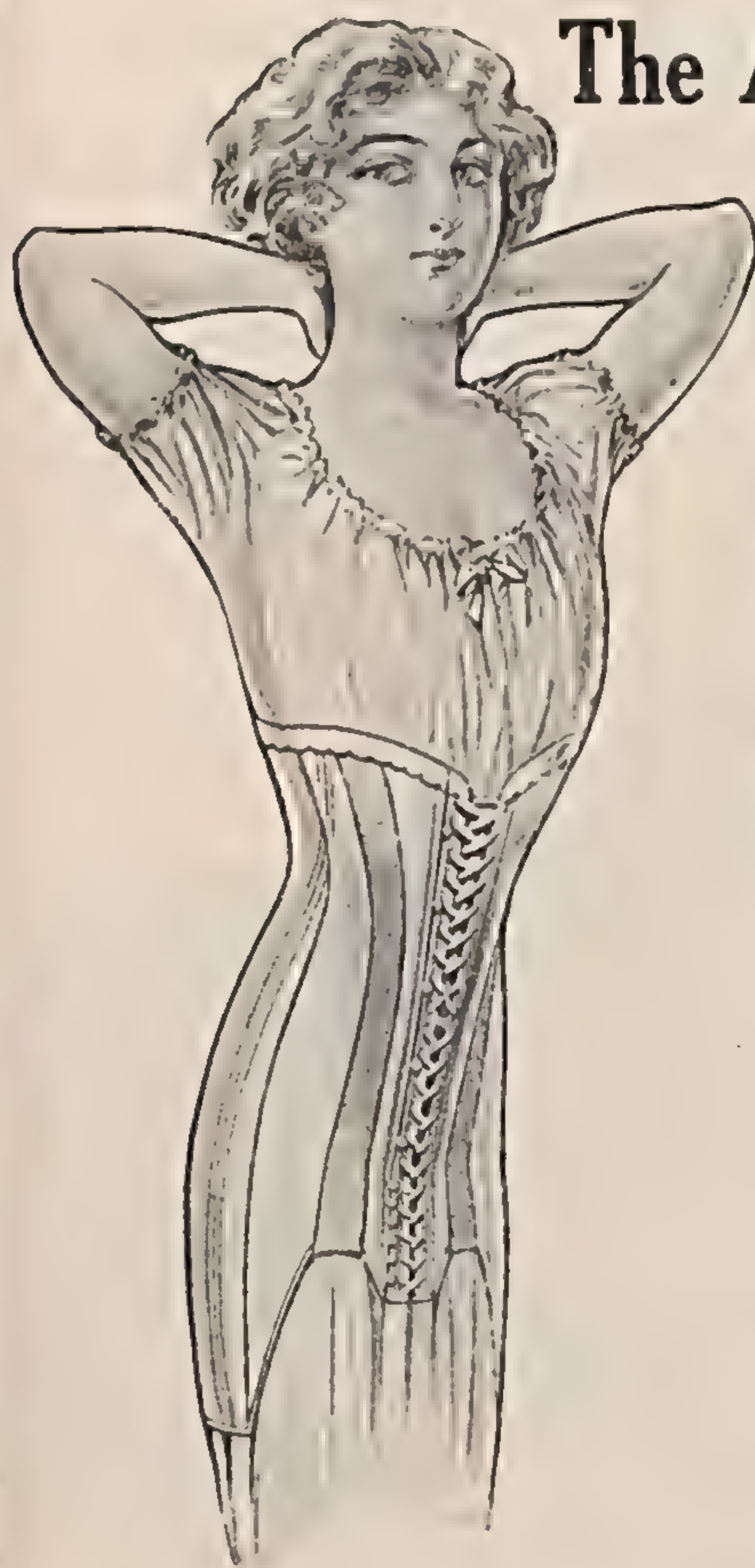
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This graceful dress is made of very fine embroidered flouncing. The lines have been carefully studied so that it may be worn without a coal.

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It is suitable for almost any occasion. An especially graceful model for the regular figure. Price \$32.50; for maternity, \$2.50

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One of fifteen types; there are models for evening and strictly tailored dress; for riding, golfing and athletics; for orthopedic correction and abdominal support; for the growing girl and the elderly matron.

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Important and True:

Mary Grey came to New York six and a half years ago as manageress for her late employer. She found the business undeveloped. Under her direction its improvement was rapid and the clientele created by her efforts continue to express unqualified approval of her work. Her ability resulted in her being invited to manage the present new business—The Mary Grey Co. In order to do this she voluntarily resigned her former position. Mary Grey assures her clientele both here and abroad who have accepted and profited by her advice on all questions of beauty culture, that her personal efforts are now fully active in their behalf and that the equipment and appointments of the new Mary Grey establishment make the present service unexcelled. CALL OR WRITE.

MARY GREY SKIN TONIC, an excellent wash, closes the pores, strengthens and whitens the skin. \$5, \$2, 75c.

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MARY GREY EVENING POWDER, pale pink only, clings to the skin, for evening use. \$2.

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MARY GREY SHIKI PERFUME (Japanese) a most delightful essence scented with Rose. \$3.

MARY GREY MUSCLE OIL, remarkably potent, permeates muscles and tissues, a youth restorer. \$5, \$2.50, \$1.

MARY GREY MEDICATED LIQUID POWDER greatly improves the skin, whitening it. \$2.50, \$1.50.

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Mary Grey sends directions with all mail orders that insure **CERTAIN RESULTS**. Facial Treatment at Salon, \$2.50—reductions for course. Capable attendants give treatment to ladies at residence.

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are the latest novelties, refined in effect, and cannot fail to charm and satisfy the most cultured taste.

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radiant hues of early dawn"; absolutely the
latest novelty; medium weight, in 15 colorings.. 1.35 yd.

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You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure by wearing Dr. Walter's famous medicated rubber garments for Men and Women.

Neck and Chin Bands, \$3.00
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism. Write at once for further particulars.



Dr. Jeanne Walter's Elastic Rubber Corsets

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These corsets, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than other corsets, as they bend easily with the body. Send for descriptive folder to

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WHAT THEY READ

(Continued from page 63)

A WAKENING, by MAUD DIVER, is an unusually moving and delightful tale of a mixed marriage, English and Hindu, in which the oriental wife and the British husband have to solve the double problem of mutual understanding and their relations with the English world. The wife is pictured as a charming and devoted girl, the husband as a loyal and manly fellow, a little slow to understand the treasure that God has given him. (New York: John Lane Company, \$1.30 net.)

A SAFETY MATCH, by IAN HAY, admirably exploits the author's accustomed humor, especially in the earlier chapters, which are charming in their depiction of life in a country parsonage. As usual, Mr. Hay's hero is a man of force masking tenderness. As the author's political and social economy are that of the comfortable classes, it is untold miles from realizing the bottom significance of the relations between employer and employed, though he tries hard to give both sides. (Boston and New York: Houghton Mifflin Company, \$1.20 net.)

THE NEW BOOKS

AMERICAN ADDRESSES, by MR. JOSEPH H. CHOATE, is a volume of three hundred and sixty pages, with a portrait of Mr. Choate as frontispiece, and twenty-two of his speeches, mostly occasional in character, ranging in date from 1864 to 1910. The humor of the speaker best appears in some of the Harvard addresses, while his more serious side finds expression in the relatively long addresses on Trial by Jury, and in those on his distinguished fellow lawyer, James C. Carter. (New York: The Century Company, \$2 net.)

EXERCISE AND HEALTH, by DR. WOODS HUTCHINSON, controverts a good many accepted notions. He insists upon two hours' open-air exercise daily, ridicules the notion that the cold bath in the morning is good for everybody, and urges plenty of sleep. Dr. Hutchinson, conscious of his popularity, is tempted too often into mere flippancies of phrase and into saucy paradoxes that may be taken seriously by those who are under the dominion of the printed word. (New York: The Outing Company, 70 cents.)

THE CONQUEST OF NERVES, by DR. J. W. COURTNEY, would have been of considerably more value had not the author given so much of his space to demonstrating the inefficacy of Christian Science and related methods of mental healing for any but cases of functional, nervous disorders. Having disposed of this matter in the first eighty pages of his book, he goes on to discuss the nature and causes of such disorders, their mental and emotional aspects, physical treatment and psychotherapy. There is much excellent practical advice in this portion of the volume. (New York: The Macmillan Company, \$1.25 net.)

PEASANT ART IN AUSTRIA AND HUNGARY, edited by CHARLES HOLME, is a folio made up of text and illustrations taken from "The International Studio." There are hundreds of pictures showing the work of peasants in the domains of Francis Joseph, and the articles illustrated range all the way from tiny household utensils and articles of masculine and feminine dress and adornment to large and interesting peasant houses. The text is agreeably explanatory of peasant-artists' methods and history. (New York: John Lane Company, \$3 net.)

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Seventy sorts of sweets in sealed packages (including the Fuss Package) described in another booklet—"A List of Good Things"—sent on request.

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The shapeless, disfiguring double chin, or the "set," drawn chin of one who has worried make a young woman appear middle aged, a mature woman positively old, while a shapely, rounded chin will preserve her youthful appearance whatever her age may be. Any woman can look years younger by using



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(Patent Nov. 15, 1910)

It positively eradicates the most pronounced double chin, and eliminates the drawn, scraggy appearance of a thin neck and throat by its wonderful stimulation of blood circulation. Merely pull the cords gently and alternately, and the "ivory tinted" rollers revolve against the tissues, creating the perfect massage, making the flesh firm and restoring the true contour to chin and neck. Use the machine five minutes on arising in the morning and on retiring at night.

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Redfern Corsettes are known everywhere to be absolutely correct—they are authoritative in design. This means that a Redfern moulds fashionably, and irrespective of the snugness of fit, is thoroughly comfortable.

Redfern Corsettes not only add grace, but the figure retains all the ease and suppleness of a natural contour, as the season's mode requires.

Redfern Corsettes can be had in the most extreme length of skirt, or the very lowest top—or in the more moderate shapes.

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Spring styles can now be obtained
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Avoid imitations

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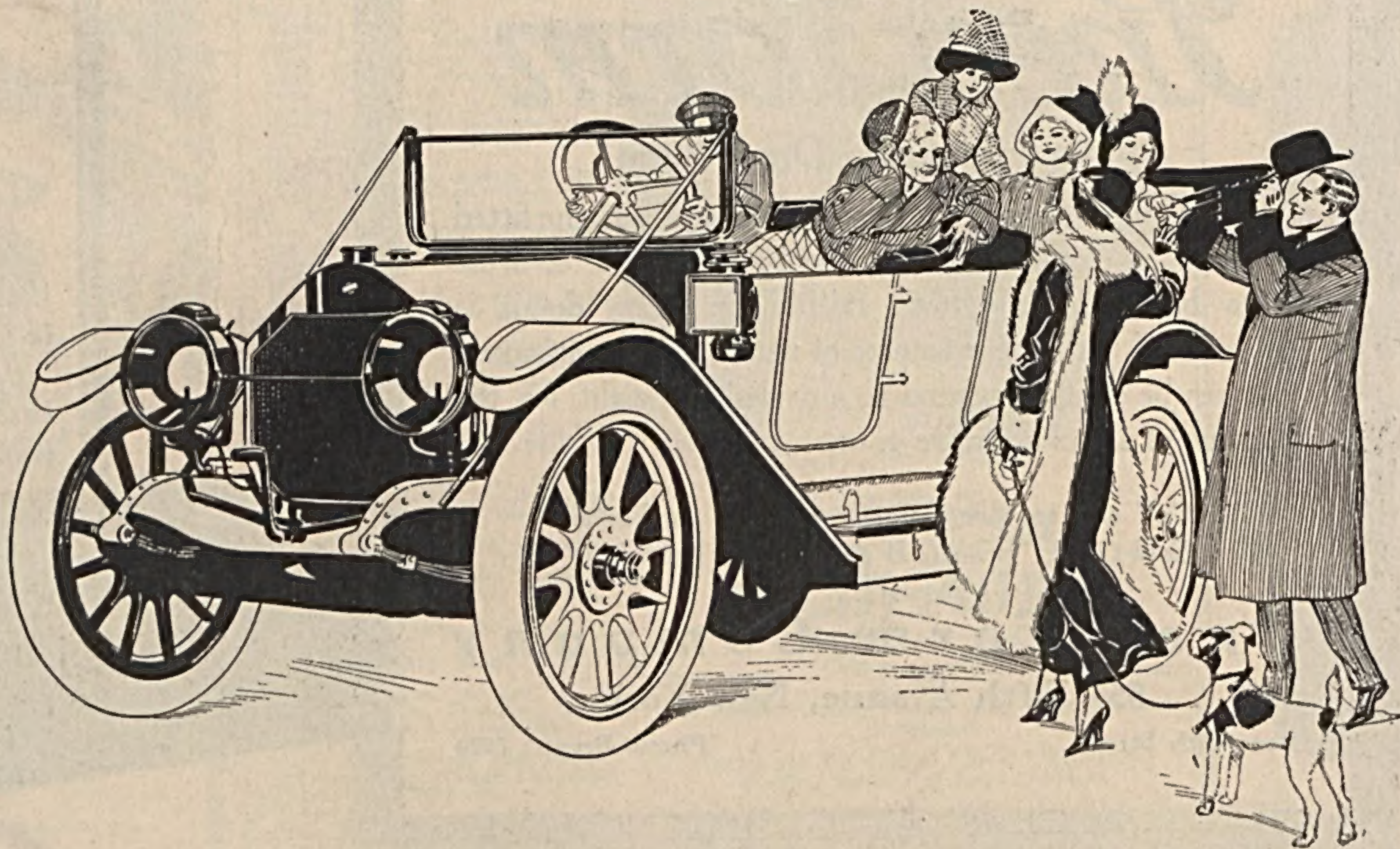
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To see oursel's as others see us!*



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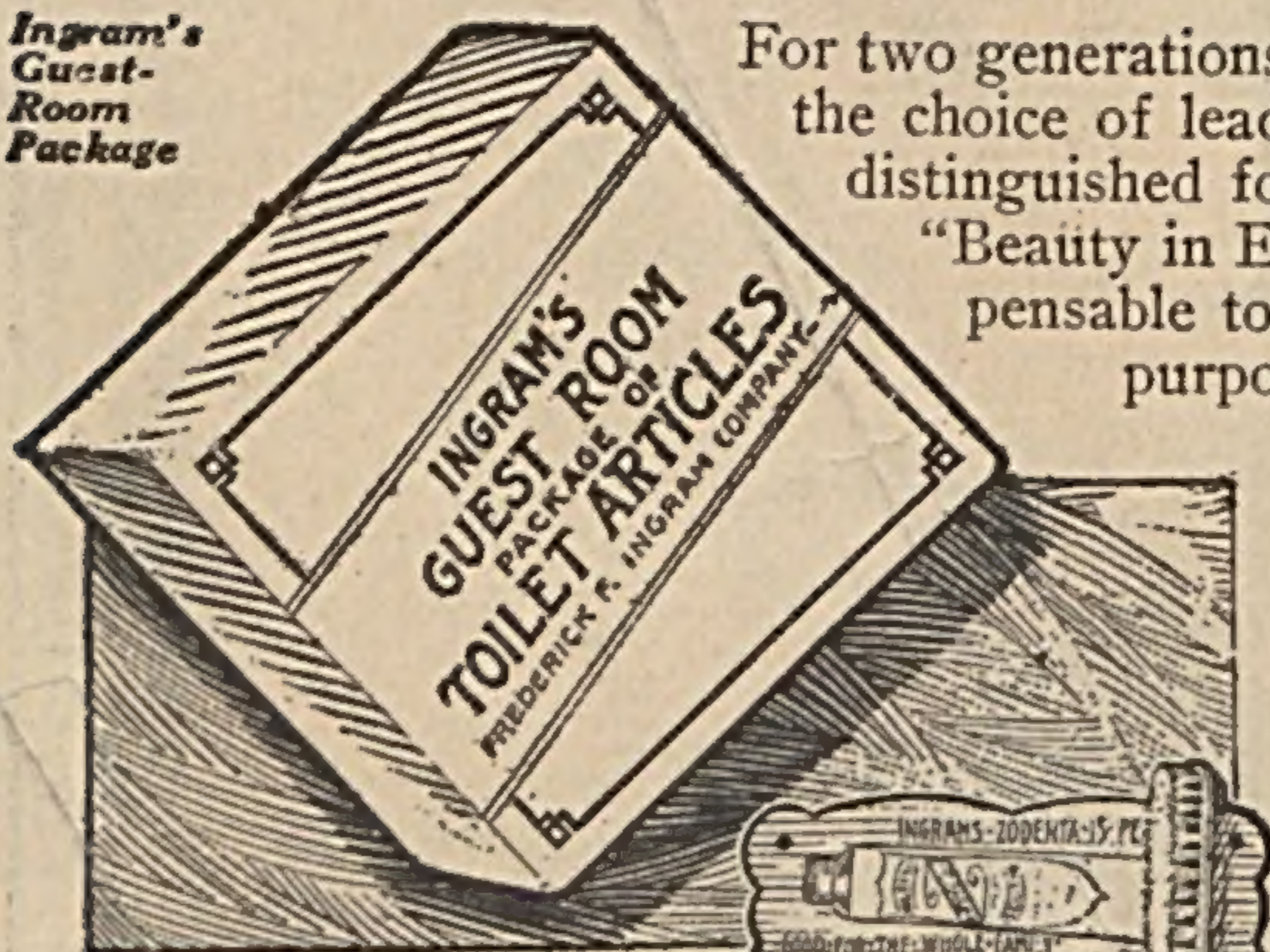
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